

JANUARY 15, 1949

THE *Art* digest

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Cotton Pickers by Lamar Dodd. See Page 12.

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A Modern Viewpoint

By Ralph M. Pearson

Sixteen Days in Mexico

From chilly Texas to the tropics in three days of driving. Climbing 10,000 feet up, into and through vast mountain ranges to Mexico City—a garden city of white buildings amidst trees and palms, as seen from Chapultepec Castle on its towering bluff, now the Museo Nacional de Historia. Then west across more mountains and arid wastes, past 16th century churches and their clustered adobe and plastered-wall houses and thatched roof huts to Guadalajara and its dominating Orozco mural in the Governor's Palace. Then more hundreds of miles of desert-like country across the great plateau and down a *camino sinuoso* in an hour to tropic heat, flocks of wild parrots, banana trees and crowded Indian villages to the one and only north-south highway and back into the north of our Southland. Sixteen days of rushing sensations and new experience in the friendly state of our good neighbor, Mexico. It was a trip to be deeply pondered and long remembered.

The main contemporary products of Mexico are babies and murals—to put first things first. The babies are in full supply, copious supply, I might say; the murals are dwindling in number as “more practical” expenditures press on Government budgets. Equally important are the Mexican and Indian dances carried on from a long past; we saw the weekly program of revivals presented by the Riveroll family in Mexico City, now in its 14th year. A Mexican band played the complicated rhythms, including one of a revived Aztec dance; the girls and their costumes were ravishing, the men were middle-aged, showing that mastery of the dance form, not youth, determined their selection. The art of the whole was perfect, the evening a jewel beyond price.

Other products are burros, oranges, bananas, coffee, tequila—the drink that almost kills you with happy oblivion (and it certainly does just that), corn, tomatoes, sugar cane, sombreros, serapes (mostly of bad design), yoked oxen plowing or pulling two-wheeled carts, pottery—large water jars are carried on the women's heads, baskets and bags of good functional design, atrocious curios for the tourist trade (the worst of which are always imported from the U.S.A.), hand-wrought silver of conventional colonial design (in the shops of Mexico City), some better modern designs at Taxco but still not of outstanding distinction, and, finally, there is everywhere bad design in merchandise in general—all being bought and used. This depraved design seems a notch or two below our low general average; how much is imported from us I did not learn.

Paintings by the younger artists were my special quest but very hard to find. To see the murals, known heretofore only by reproduction, was a highly rewarding experience; they still eminently hold their own as the outstanding and challenging contribution of Mexico to international art. Of these more next time.

The Art Digest



Portrait by David Susey

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The Art Digest

Vol. 23, No. 8 January 15, 1949

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For Their Scrap-Books

SIR: Artists send their work to exhibitions all over the country. They receive their notice of acceptance and after a month or two the work is returned. They have no inkling of how the work was received by the public or the press unless an alert friend mails a clipping or the show is important enough to make an art magazine.

The idea is the artist would greatly appreciate the newspaper reviews whether his work is mentioned or not. How fine it would be if the gallery or museum would include the press notices with the work when it is returned. The effort and cost would be very little compared to other expenses and the service would make the artist feel closer to the museum and the distant art lovers. Press notices can be very valuable to artists as yardsticks of their progress and should not be lost to them because they are exhibiting thousands of miles from their studios.

—CHARLES SURENDORF, Columbia, Calif.

Greatness of Courbet

SIR: So much is being spoken and written about art these days that I hesitate to add my groan, but when I read the review of the Courbet exhibition at Wildenstein in the Dec. 15 DIGEST, I got "real mad." Your reviewer wrote that Courbet's painting was near-great. If Courbet was near-great, then Rembrandt was near-great, and Daumier and most of the greatest painters of all time.

So much has been written about Courbet's realism that it is getting monotonous. His casual remark "show me an angel and I will paint one" has been misunderstood and misinterpreted. If realism implies portraying recognizable nature, then Michelangelo too was a realist—not only his Adam in the Sistine Chapel, but even his God was a living human being. I agree with your reviewer; Courbet was uneven. Still, even in his least successful works he is always the great, conscientious searcher and at his best he is the peer of the greatest masters.

Now I feel better, and a happy 1949 to the ART DIGEST.

—MAURICE STERNE, Mount Kisco, N. Y.



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Philadelphia Art News

By Dorothy Drummond

THE PHILADELPHIA MUSEUM is presenting a composite portrait of one of this country's early roving diplomats, Benjamin Franklin. In the exhibition are prints from nine different countries, including 39 from America, 37 from France, 30 from England, 13 from Germany, 7 from Italy, and a scattering from Belgium, Ireland, Switzerland, and Russia. All have been culled from the collection of 151 Franklin portraits given to the museum in 1946 by the late Mrs. John D. Rockefeller, Jr.

"Her purpose," writes Carl Zigrosser, the museum's Curator of Prints and Drawings, in the show's foreword, "in assembling such a collection was to trace graphically the spread in reputation of a famous American through his engraved portraits in various countries—in other words, a study in iconography, in the migration of symbols.... Many of these engravings have, perhaps, only a documentary and historical interest—from an aesthetic point of view, the French group unquestionably has the greatest appeal, but in their totality they bear witness to the wide renown and influence of the American statesman-philosopher."

Since Franklin portraits were copied and recopied even during his lifetime, the exhibition affords basis for comparison by including the original direct-from-the-model portraits in oil and sculpture that were used later by the copyists. The American Philosophical

Society, of which Franklin was founder and first president, Mr. and Mrs. Wharton Sinkler, James H. Hyde, and the museum itself, are among the lenders.

From the museum come a miniature on ivory by Joseph Duplessis and several Wedgwood medallions of the Patience Wright and Caffieri types. A large painting by Mason Chamberlin, said to have been Franklin's own favorite among his likenesses, and Benjamin West's sketch for an allegorical composition, *Franklin Drawing Electricity from the Sky*, also are included, together with terra cotta medallions by Jean Baptiste Nini whom Franklin met when a guest at the Passy estate of Le Ray de Chaumont.

Chronologically the paintings begin with a likeness of Franklin in 1757 by Benjamin Wilson and end with the Charles Willson Peale oil, the last portrait painted from life, 1787.

Drawings at De Braux's

Georges de Braux is starting the New Year with a "name" show—that of drawings by nine much collected painters, Degas, Picasso, Leger, Gromaire, La Fresnaye, Seurat, Segonzac, Signac, Mary Cassatt, and a lone sculptor, Maillol, whose *Nude*, when weighed against Picasso's *Young God*, is eloquent of the difference in the visualizing and experiencing of form that exists in the work of one who thinks in terms of pigment and one whose eyes follow his hands in shaping the third dimension.

Particularly valuable is the fragmentary flavor of the show. Here are preliminary jottings or supplementary

exercises that have prefaced or accompanied the development of more ambitious works. La Fresnaye's ink drawing of a young boy, for example, shows a head sketched in center background. Intimate, and revelatory of working methods, this jotting came originally from the collection of Count de Massay, a personal friend of the artist. Also intriguing as study material is Mary Cassatt's drawing for her *Portrait of Mrs. Cassatt* in the Philadelphia Museum.

Gonzalez at Art Alliance

Xavier Gonzalez, who won the Dana Watercolor Medal at the recent Water Color Annual at the Pennsylvania Academy, is being seen in a one-man watercolor show at the Art Alliance this month. Basically a realist, he subjects forms to a process of abstraction, and comes up with a combination technique that, while subtle, remains within the grasp of the average man. The process of abstract digestion, however, so dominates his sense of composition that his watercolors look strangely alike. In the Art Alliance show he deals primarily with rock and water forms, big skies, boats and trees. As a sensitive artist, Gonzalez, like many of his contemporaries, infers more than he actually paints.

Abbey Scholarship Winners

Anne Poor of New York and Robert Vickrey of New Haven are the winners of the \$2,000 Edwin Austin Abbey Memorial Scholarships for mural painting. The jury of awards consisted of Allyn Cox, Dean Cornwell, Eric Gugler, Leon Kroll, Reginald Marsh, Ivan Olinsky and Maurice Sterne.

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Comments:

Art and the Church

THE EXHIBITION OF LITURGICAL SCULPTURE currently on view at the Demotte Galleries, New York, is far more significant than just another exhibition, to be remembered after the closing date only by yellowing press-clippings or source material for some future art historian. It is a practical application of the idea that Church art can be vital and living, such as the ancients knew; also it is a challenge to others to carry on the crusade, now that the Liturgical Arts Society has pointed the way. As Jo Gibbs states in her review (page 9), it remains for devout and public-spirited individuals, or business firms with a civic conscience, to supply the weapons for the fight against the commercial and the cheap in our churches.

No greater honor could accrue to any art lover than lending his material support to the project of supplying low-cost replicas of these statues (or other sculpture and painting) to the churches of America at no greater expense than the "plaster lies" that the merchants of Barclay Street foist upon these same churches. Such a project would place good contemporary art before many more millions than attend all the museums of the nation—and would again consummate the natural alliance of art and religion.

Ordinarily the *DIGEST* avoids only two subjects—religion and politics—but back in February, 1939, I felt compelled to break the rule and write an editorial entitled "Barclay Street," a blast against those three short blocks in New York that house the Church Goods Industry of America, supplying "art" to 20 million Americans weekly. A brief quote:

"Though it is doubtful that even one painting or one sculpture from Barclay Street ever entered a museum, hundreds of thousands of them entered the 18,460 Catholic Churches in America, and the few Protestant Churches that go in for decoration. . . . Barclay Street 'art' is advisedly bracketed in quotes. If it is art, then it is the lowest aesthetic estate to which American or world art has yet fallen. It is artistic degeneracy, perpetuated in the name of God, and hence, by theologic reasoning, a blasphemy and an abomination in the eyes of God."

Criticism of this editorial was rather severe at the time, but in compensation there was the approval of Sister Esther, then Chairman of the Catholic College Art Association. Now her words, through the generosity of Otto Spaeth and the guidance of Maurice Lavanoux, editor of *Liturgical Arts Magazine*, have come nearer reality.

Interviewed by the New York *World-Telegram*, Mr. Lavanoux said: "We are convinced that vital art of today can meet Church requirements. The complaint that people may not like it will, we believe, prove false. . . . The architects, painters and sculptors of bygone centuries built and decorated churches in the best style of their time. In their day their work would have been regarded as modern." At this point he scolded Barclay Street for the tawdry church art which "cause glassy stares from people with adult art taste."

Mr. Lavanoux expects opposition from those accustomed to the garishly-painted Madonnas of Barclay Street, but insists the laity is more educated aesthetically than generally supposed:

"In matters of art the priest is a layman. Some appreciate good art. Some just don't. We are convinced that the average person in a parish is more intelligent about art than most outsiders imagine. The feeling is growing that the one place

where we shouldn't find shoddy art is the Church. Because of what happens at the altar, art throughout these buildings should be the best."

It cost around \$19,000 to present this token exhibition of good contemporary art in the Church; the idea should not be left hanging through lack of follow-up activity. What a powerful force for higher aesthetics the Church holds in its hand today! Should Italy decide to sell only a portion of its church-sponsored art, it could underwrite far more than its national debt. Where stands America, the new world capital of artistic enterprise?

* * *

To Boardman Robinson

TRIBUTE TO THE LIVING, it has always seemed to me, is far better than monuments to the dead. It is, therefore, with a sincere sense of mutual appreciation that I print David Fredenthal's tribute to his master—Boardman Robinson, who because of ill health is living in retirement from directorship of the Colorado Springs Fine Arts Center. Artist Fredenthal:

"These thoughts are about my teacher and friend, Boardman Robinson. There are painters and there are men who paint. There are talents, brilliant or dull. And there are those whose facilities, no matter how brilliant, are rightly subservient to the guiding intellect and heart of a man grappling with the meanings of living, never content until the form has been found to render communicable the inchoate, the ineffable, and the fragmentary. Just as the garish neons and immediate yellow of city lights obscure the cool and constant skies so the insistent pyrotechnics of mere talents often blind us to that character in men which lights the mountains, plains and seas of our enduring spirit.

"In these days of trial, that part of our social consciousness loosely called the artist is being relegated to the ignominious position of a reflex mechanism on the epidermis of sick society. This is because of the artists' own submissions and the ministrations of self appointed surgeons who operate on conditions of art and artists at 'round tables' without benefit of diagnosis. These men are afraid, not for art, but of it. It is good therefore to recall the men in our heritage who sought and are seeking to make articulate the values and meanings of man's interaction with his universe.

"There is a man among us whose life has been a devotion to art on a high level of meanings, values and communicability. Time will render him true justice. I wish merely to remind those men who paint, and who value courage, freedom, art, humanity, that we working today owe Boardman Robinson a great debt. His spirit gave and continues to give life."

* * *

ROSENBERG NEEDLES METROPOLITAN:—Like the slow, but regular drops of water of the Chinese persuasion, James N. Rosenberg, lawyer and artist, has been sending a daily open letter to Roland L. Redmond, president of the Metropolitan Museum, in an effort to make that august institution take a more active interest in the art of its own century. As a life fellow of the Metropolitan, Mr. Rosenberg has the right to ask his embarrassing questions. For example, he wants to know what has happened to the Hearn Fund, and asks why the Metropolitan has ignored such modern masters as Cézanne, Picasso, Maillol, Redon, Matisse and Seurat, concluding:

"Whether or not I am in error in these opinions is of little importance. What is vitally important is that your great institution should not censor or exclude the art of this century or leave it to others, like the Museum of Modern Art."

We await with interest the results of James N. Rosenberg's efforts to open the mausoleum on Fifth Avenue. Maybe the Chinese had the right idea.



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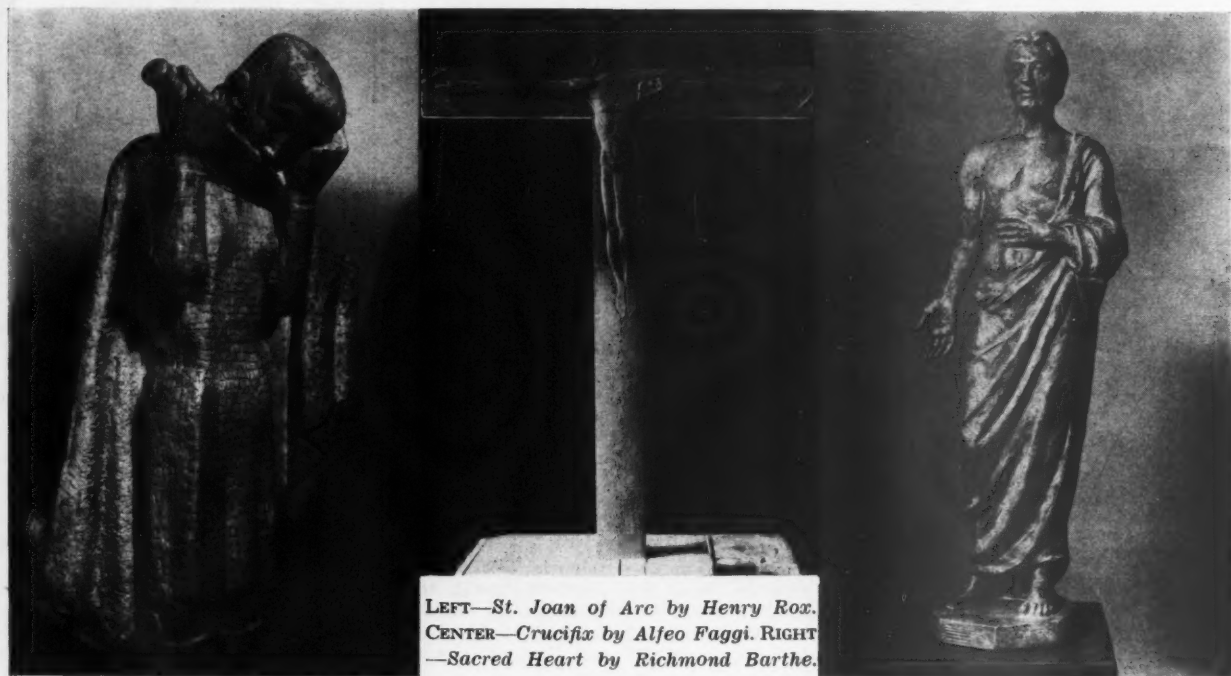
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THE ART DIGEST

Vol. 23, No. 8

The News Magazine of Art

January 15, 1949



LEFT—St. Joan of Arc by Henry Rox.
CENTER—Crucifix by Alfeo Faggi. RIGHT
—Sacred Heart by Richmond Barthe.

Liturgical Arts Society Crusades for Fine Art in Our Churches

By Jo Gibbs

TEN YEARS AGO, Peyton Boswell devoted a lead editorial to Barclay Street, three blocks of which supply most of the churches of this country with "plaster lies . . . statues that assault every sense of rightness the human eye knows," primarily because there was no meeting ground for church and artist, nor, often enough, money to commission original works.

Ten years before that, the Liturgical Arts Society had been formed more or less to obviate that difficulty, to do what was possible in a country that had no Gothic crucifixes nor Renaissance madonnas to fall back on. During two decades the Society, a lay group, did everything they could along entrepreneur and educational lines to bring good art and design to the church. Then, two years ago, along came an angel—an angel who wanted to subsidize a "statue project."

It has taken endless pains and tact within these two years to bring this project to the present fruition—an exhibition of the finished products on view at the Demotte Galleries.

First, a committee of selection was designated—the late Juliana Force of the Whitney Museum, Philip Adams of the Cincinnati Museum, and Daniel Catton Rich of the Art Institute of Chicago, chairmaned by the Rev. John LaFarge, S.J., Chaplain of the Society. They, in turn, chose fifteen artists to execute 30-inch models of religious subjects, taken from a list suggested by the Society. The artists: Richmond Barthe, Jean de Marco, Charles Cutler,

Alfeo Faggi, Robert Laurent, Ivan Mestrovic, Janet de Coix, Henry Rox, Henry Kreis, Helene Sardeau, Oronzio Maldarelli, Charles Umlauf, Erwin Frey, Suzanne Nicolas, and George Kratina.

A good proportion of this group had executed religious commissions before, but even now not all of their personal religious affiliations are known, as the selection was made purely on the basis of their competence as artists.

Saint Francis: CHARLES UMLAUF



Then, at the suggestion of the president of the Society, Mr. Otto Spaeth, Father LaFarge wrote each contestant, as the son of another John LaFarge who painted the famous murals in Trinity Church, Boston, as well as the priest-chairman of the committee: "The type of statue in which we are interested has a purpose and intended use . . . essentially liturgical, as an adjunct to formal worship, maybe as an active persuasion to worship. Just as the role of the Church in religious matters is to guide and instruct, to lead, not to be a passive expression of popular sentiment, so I would like to urge you to guide and instruct, to lead strongly in these artistic matters. Our experience has been that the ordinary religious public is more capable of esteeming a solidly good work of art than may at first seem to be the case."

Maurice Lavanoux, secretary of the Society, continued with another intelligent and broadminded argument: "We need to realize that tradition is a dynamic force which can, and does, vitalize the work of artists. Tradition is a chain to which we must add our own links. There is no need to play the sterile game of polishing the links of the past."

In the second stage of the project, ten artists were chosen to make larger versions of their works, sometimes affecting changes in the process. Within the not too circumscribed limits, the results seem to be very near ideal. The two poles within those limits are splendid—Charles Umlauf's two expressionistic versions of Saint Francis, particu-



Madonna and Child: MESTROVIC

larly the hollow-eyed, hollow-chested ascetic clutching the cross which has the same kind of emotional pull as does El Greco, and Henry Kreis's completely lovely, serenely classical Saint Elizabeth of Hungary, who has enough dignity to balance her sweetness. A few churches should have the first, thousands should love the second.

Was humility, perhaps, accountable for the fact that there is only one Madonna, and two Crucifixes, in the entire project? Ivan Mestrovic is responsible for the former and one of the latter. His Madonna is a handsome piece of modern sculpture, severe, and perhaps a bit cold for liturgical purposes, but the emaciated figure of Christ on the Cross, more akin to the Renaissance, is a very moving piece indeed.

Saint Joan of Arc is presented very differently by two artists—Helene Sardau shows her, hands bound, writhing at the stake as flames lick about her feet, while Henry Rox shows a devout, kneeling figure in armor.

Suzanne Nicolas contributes a stylish, somewhat Baroque, Saint Rose of Lima; Janet de Coux, a delightful, stylized Saint Benedict looking at the bird on his shoulder (this would be popular, too); Erwin Frey, two forceful, robust versions of Saint Paul, sword in hand; Maldarelli, a tender and moving John the Baptist, with his Lamb and his Cross; George Kratina, a simplified Saint Joseph with the Child.

Francis Henry Taylor wrote the foreword to the catalogue and each of the jurors (with Hermon More substituting for the late Mrs. Force) issued statements that were justly lavish in praise. Mr. Adams' words are particularly to the point:

"Like a young David, the Liturgical Arts Society continues to do battle with its giant adversary, in this case a very real Philistine. And no single pebble can bring him low. It is an unending campaign, but in its course

a tangible victory can sometimes be counted. Surely this project is one of them. Until Church and artist can be reconciled, or at least persuaded into some form of healthy collaboration, both must suffer a subtle impairment of their energies.

"It is obviously a diplomatic battle, a campaign of courtship, that has to be waged, and that is probably the most difficult to accomplish. Not only the works of sculpture, but the whole conception of the project as well as evidence of the Liturgical Art Society's understanding of the basic problem, and its skill in-handling."

The Society, with the generous help of the donor, has indeed accomplished an admirable thing, but being a non-profit organization it has literally shot its bolt with this particular project. The next step, the important one for which all this effort has been but preparation, must come from a business firm of high ethical and aesthetic standards, that would undertake the making of really good reproductions of these or similarly fine pieces, for distribution to the smaller churches at prices they can pay. I would suggest keeping the idea of the small models, too, for sale to devout individuals as beautiful pieces of sculpture suitable in size for the home. Then, Barclay Street, watch out!

And if, in the meantime, another wealthy donor was inspired by this to finance a similar project, say in painting, liturgical silver or textile designs, the Society would find that quite acceptable, too.—Jo GIBBS.

Evelyn Marie Stuart Says:

The comment of a writer in the *New Yorker* about a recent exhibition at Smith College serves to recall to a logical mind the old geometric hypothesis that "things which are equal to the same thing are equal to each other." With this end in view, the gods of the Museum set out to prove that Modern Art wasn't modern at all but a part of the ages. In doing this they, of course, resorted to contrasts with the primitive art of all times and lands, including the well-worn African mask. That so-called Modern Art is no more modern than it is art has never been any secret to anyone who understood fine painting or sculpture. That it is akin to all primitivism is undeniable because a primitive is just a performer who has never learned how to do what he is attempting, but blunders along to the best of his ability and observation. The great virtue of the true primitive is *sincerity*, which is likewise the chief lack of modern attempts to create an art from the inside out by copying the mannerisms of the primitives. Blundering may be forgiven when real feeling is behind the work and may even prove amusing or touching in its very incompetence, but it is artless rather than artistic. When blundering is assumed by people who know better, it becomes artifice, usually masking some deceit. In the last analysis, most Primitivism and Modernism is just poor work by a poor performer.



Israel: WILLIAM PACHNER

Pachner's Trilogy

JUST ABOUT A YEAR AGO William Pachner had his first show. It was a memorable event—Old Master technique used to tell a tale of persecution and suffering by one whose entire family was incinerated in Nazi concentration camps. These were small paintings, full of dignity and leashed emotions.

Now Pachner is back—this time at Associated American Artists—with just three huge paintings and a group of drawings. The technique and the dignity are still there, but the leash is off.

First in point of time, and most earthbound of the trilogy, is the symbolic *Israel*. In a pyramidal group of figures, the prone and broken spirit of the persecuted and the Mother form a Pieta-like base, backed up by the red-eyed fighter of today, and surmounted by the ideal, still not quite-formed young Israel of the future protecting the old.

Most impressive of the three is the mighty *Moses*, invincible face turned to heaven, clutching the tablets of stone. Even the heroic-sized hands and feet, accented as is the face with a nervous, drawing line, assure us that justice will prevail on earth. *Jacob and the Angel* is fairly incandescent, calling to mind Blake and Rembrandt. The Gargantuan figure whose antagonist is a swirling shaft of light, stands in a miniature landscape for scale. (All three backgrounds are fascinating and important to the whole.) Altogether, these are powerful and passionate statements.

Twenty drawings, all sketches for the larger works, are worth a review in themselves—sensitive, persuasive and enormously skillful.

The show is beautifully staged by Fanny Ganso, her first presentation since becoming director of exhibitions in Associated's lower galleries. Pachner was just one of Mrs. Ganso's discoveries while she was director of the Weyhe Gallery, and we may expect more fresh talent to see the light of gallery exhibition at 711. (Until Jan. 29.)—Jo GIBBS.

Founding Father

THE EXHIBITION OF THOMAS COLE'S paintings, at the Whitney Museum, adds an important chapter to the chronicles of American art. Previously, Cole's name might evoke a rather pallid image of a painter of romantic and allegorical scenes. But now that his work is spread out before us, it is as though we turned over an old, faded daguerreotype and discovered on its reverse the glowing likeness of a sensitive, gifted man, not only a great landscape painter, but a complete embodiment of the *zeitgeist* of his day.

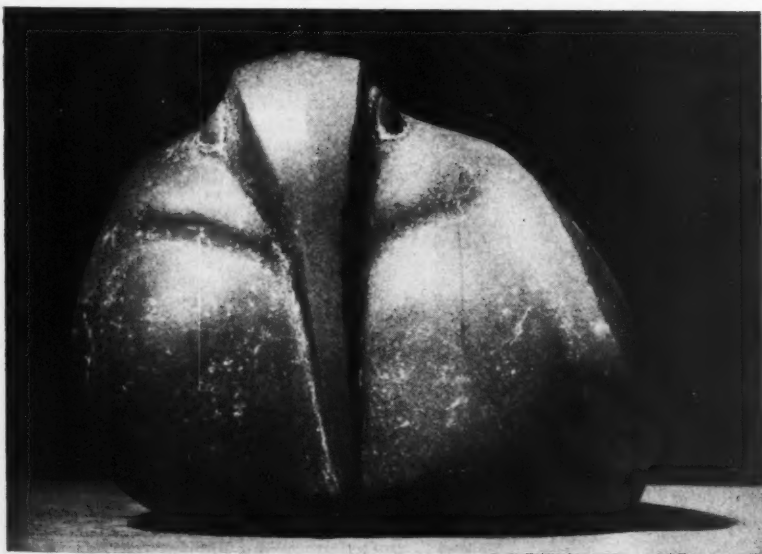
Cole's naturally religious nature was in harmony with the moral atmosphere of the times so that his tremendous allegories were understood and appreciated by the public. The backwash of romanticism that came beating on our shores from the Europe of J. J. Rousseau and Chateaubriand with its almost passionate worship of nature, was welcomed fervidly by what might be called the intelligentsia of that period. It was this delight in the romantic aspects of nature which stirred Cole himself, and in turn stirred his enviroing world through his art in depicting it.

The first impression of this exhibition is of awe at the size of the paintings, although on further viewing a large number of small canvases, outstanding works, appear on the walls. But that one man could have painted so many square feet of canvas—it seems more like acres—produces an overwhelming sensation. And they are all painted not only with a breadth and vigor that seems never to flag, but further with a finish of detail and a delicate precision of balance in their almost multitudinous items. A room of the artist's drawings, many of them made when he was still at work in a factory and was obliged to rise early to find the necessary leisure for this coveted work, is an important feature of the exhibition.

The drawings not only reveal themselves as studies for later paintings, but as witnesses of the intensity of his

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Woodcock: RICHARD O'HANLON. On view at Willard Gallery



January 15, 1949



Mexican Square—Taxco: BEN SHUTE (Watercolor)

Impressions of Mexico by Two Atlantans

WATERCOLORS OF MEXICO by Ben and Nell Shute are currently being seen in New York at the Argent Galleries. These paintings are the result of a Mexican trip made possible by a Carnegie Grant to Mr. Shute, who is Administrative Director of the High Museum of Art in Atlanta, Georgia, and head of the Museum's Fine Arts Department. His wife, Nell Shute, is a member of the National Association of Women Artists.

The work of both artists is rendered with a remarkable lucidity and freshness and contains a certain intrinsic charm. An enthusiastic approach to Mexico is displayed in their equal ability to capture the spirit of that country. Though the two painters have similar mannerisms, each applying pigment freely and wetly, Ben Shute's composition is more solid and rich, while Mrs. Shute's is loose and impressionistic.

Mrs. Shute's paintings are highly colorful and border upon fantasy. One of her most successful exhibits is *Maguay Cactus*, a particularly impressive portrayal of the plant that is so symbolic of Mexico.

Of Shute's painting, we found keenly satisfying *Xochimilco on Sunday*, with its vivid living color and strong brushwork. In this rendition, the artist has eloquently realized the pageantry of the holiday picknickers, the confusion of the little boats, and the profuse vegetation of the gardens. *Taxco Square* and *Taxco and Vera Cruz Church* display an equal vitality, revealing Shute's keen insight into his subject matter and proficiency in projecting his impression. (Until Jan. 22.)—MARYNELL SHARP.

Six Experimentalists

SIX SCULPTORS, united only by an interest in experimentation and allegiance to modern but quite different styles are sharing the Willard Gallery.

Less well known here than some of his fellow exhibitors is Emmanuel Viviano, a Chicago artist now living in the East. He works in the interesting medium of lead and stained glass. This affords him the opportunity of designing three-dimensional compositions with flat, colored planes of form. Among his most successful studies are the *Seated Figure* and *Two Saints*. From California come the works by John Baxter and Richard O'Hanlon. Both take animals for their subject; O'Hanlon, working in the school inspired by Flanagan, exhibits some excellent studies, including *Sleeping Monkey* and *Woodcock*, and Baxter further abstracts his subject into sleek but thin interpretations.

The three other artists are more familiar to New Yorkers: Richard Lip-pold, showing elegant but rather inexpressive and essentially meaningless wire forms; Peter Grippe, represented by complex acrobatic figure studies and a head, and David Smith. (To Jan. 29.)

—JUDITH KAYE REED.



Cascade: LAMAR DODD (oil, 24 x 36)

The Dynamic Power of Lamar Dodd

THE EXHIBITION OF PAINTINGS by Lamar Dodd, at the Luyber Galleries, is an important event, even in the crowded art arena, for it is the first that this artist has held in eight years. This fact does not imply that he was not working during this period, for the current showing includes canvases that go down the line, as it were. Yet since the exhibition is not intended as a retrospective one, dates may well be ignored and paintings appraised for their intrinsic value.

The impression of this large group of canvases is of the unswerving purpose of the artist, for while a maturity of powers is appreciable, his approach appears never to have deviated. One feels that from the first he has felt a compelling necessity to organize, rather than merely record natural forms. Yet escaping naturalism in his many paintings of coast and sea, dramatic effects are gained by the sinking of one deep tone into another, until a harmony like that of organ notes results. The dynamic powers with which Dodd invests the jagged cliffs or the turbulent sea or the threatening sky do not suggest stage decor, but a curiously coherent interplay of natural forces.

Dodd is a realist in that he finds his inspiration in his environing world, but his translation of his personal reactions to it reveal his subtle perception of the character of his visual experiences and of the relation of the things observed to one another. One gains the sensation from this work that it was inevitable, that is to say that the effects could not be gained in any other way. It is, perhaps, the simplicity and directness of his statements that indicate the artist's knowledge of the exact requirements of each theme.

In so large and uniformly admirable a showing of paintings, it appears rather hopeless to specify one canvas as possessing more merit than another, but among the Maine paintings, the tremendous power of the sea is so forcefully presented in *Cascade*, *Rip Tide* and *Monhegan Motive* that they should be cited. Yet they are no more char-

acteristic, perhaps, of this painter's gifts than the handsome still life, *Objects on Table*, the amusing *Fisherman's Equipment* or the perceptible aura of abandonment in the old shack on the sands in *Solitude*. In each of these subjects he has recorded his sensitive appreciation of shapes and forms, of substances and textures, of the play of light and color.

The Southern canvases are a contrast in theme; *Along the Oconee*, a poetic interpretation of early Spring where bare black boughs form a background filaree for yellow blossoms and the surge of milky waters around the point of land sets the tempo of the rhythmic design. *Cotton Pickers* with their voluminous sacks, leaning forward to gather the bales between a vibrant blue horizon and a red foreground, are sharply silhouetted (see cover). While this is a realistic portrayal, it also suggests an underlying symbolism that does not nourish complacency.

—MARGARET BREUNING.

Self Portrait: KARL FORTRESS



Self Portraits

IT MIGHT BE DESIRABLE ON OCCASIONS to "see ourselves as others see us," but it is more fun for more people to see someone as they see themselves—a presentation pretty well confined to artists. At the moment, fifteen of them are thus represented at Associated American Artists, alongside one less personal painting each.

Most of the portraits are new or haven't been seen before, but handsomest as a painting and most engaging in personality is the large, well-known self-portrait of Menkes in his studio, looking a little like a wistful character from Oz. A hint of shyness in a head of Fletcher Martin becomes full-fledged diffidence in Karl Fortress, accomplished by a little far-from-flattering distortion. Fairly straight and simple are heads of an alert and beautiful Marion Greenwood, a serious little Raphael Soyfer and Nicolai Cikovsky.

Of those who can't divorce themselves from their work, most objective is Joseph Floch, who stands before his easel painting, perhaps, his rather freer-than-usual *Interior with Red Chair* which hangs beside; most intense is Frede Vidar, furiously painting a nude, and most inconspicuous is Aaron Bohrod, also painting a nude, who can only be seen as a small reflection in a mirror.

George Grosz, with a baleful eye, sets himself against a prophetic background of conflagration and devastation in a painting done in the 30s but not shown before; Umberto Romano fancies himself as a romantic troubador in rather lurid colors, and Howard Baer is serious and a bit poetic in a black sweater. Most introspective is Federico Castellon, surrealistically surrounded by out-sized classical heads, blind nudes, boys on stilts and pictures of babies. Mr. Freud! (To Jan. 23.)—JO GIBBS.

Ann Arbor's Own

It is surprising what can be uncovered when an excellent idea is pursued and people co-operate. The Ann Arbor Art Association suspected there were objects of art in the private homes of this city of 48,000 and they asked the good citizens to give others the privilege of seeing them in a group show. The response was far beyond what the Association had anticipated, for with the limited space at the gallery they found they had not only a capacity show but enough for a whole new series of exhibitions for five or six years.

The committee selected 130 items for the current show covering centuries of art by craftsmen from many countries. Included are works from Dürer to Dufy and De Diego; Burne-Jones to Marcoussis; Murillo to Milles; Velasquez to Picasso; along with Kolbe, Kollwitz, Noguchi, Picabia, David Smith, Tamayo, Hofer, Chagall, Rouault, Daumier and Leger. (Through Jan. 26.)

Addenda

In reporting the 1949 Baltimore National Watercolor Exhibition in the December 15 issue, the *Digest* failed to note that an award of \$50 was made to William Evans for *Summer, Harper's Ferry*, as the best painting submitted by a Maryland artist.

Directions 1949

IT IS AUSPICIOUS both for the Brooklyn Museum Art School and for the start of the new year that an exhibition like *Directions 1949* fills the Laurel Galleries with timely animation. The roster of Brooklyn teachers has its own implication, speaking for a policy of growth. There are important additions to the faculty—Candell, Crawford, Ferren, Gonzalez, Hebal, Kienbusch, Osver, Peterdi, Prestopino, Rattner, Schwartz and Seide. No distinguished law firm could display a better placard of prominent personages in the profession. And the teacher-student relationship in such a company inevitably must be felicitous, because added to the variegated list is the fact that no threadbare theories are likely to be expounded by a freshly enlivened group.

The fascination, if one cares or dares, is in guessing the relationships. The students in many cases are quite in stride with the teachers; both are represented by their best, and their best is excellent on a fairly equal level. Since neither the labels nor the hanging of the canvases separates the two, one can only speculate on the influences, and enjoy the individuals. No pupil touches the wonderful sun-drenched color of John Ferren in *Desert with Flowers*, yet Mark Samenfield in *Sea Bones* comes close in a bigness of pattern also reminiscent of Hartley. Color is the thing Alfred Gutzmer obviously gleaned from Arthur Osver, whose *Light Wells*, in penetrating blues and greens, is farther from the pictorial than many recent works.

More comparisons are irresistible for a focal point in *Directions*. Milton Hebal, only sculptor on the faculty, inspires more simplicity in the student carving by William D. King than in his own jagged use of combined wood and metal; Prestopino, hung side by side with David Klein, neither dominates his *Boy with Pigeons* nor undermines it as a mature canvas; Seide's sensuous deep-toned *Stum*; *Forms* strikes a new direction in traditional elements, reflected in the painting of his pupil, Simon Mogilof; Gonzalez's influence is more subtly seen in the work of James Stickland and Robert Finnigan.

If it is axiomatic that the student of today is the artist of tomorrow, this is an unusual and worthy preview of future trends. (Until Jan. 21.)

—MARGARET LOWENGRUND.

Cocteau's Unicorn Theme

The cool, insinuating line in Jean Cocteau's unicorn drawings at the Hugo Gallery makes guileful copy for reviewers of his plays. As works of art alone their literary quality is foremost, but there is no disputing their easy flowing facility and poise. They have importance as working drawings, no doubt, as a sequence, repeating that same Grecian-nosed head with angry eyes in a unicorn series. A frightened aproned maiden with a basket astride a centaur-unicorn has both humor and drama. Cocteau never deviates from the theatrical, his art balks at no medium. It is sophistication in every modern sense, and fantasy through the ages. (Until Feb. 1.)—M. L.



The Rock: PETER BLUME

Peter Blume Presents His Magnum Opus

PETER BLUME'S PAINTING, *The Rock*, at the Durlacher Galleries, is, indeed a magnum opus. It is not surprising that it absorbed four years of the artist's activity. It is not alone its (borrowing one from Hollywood) colossal proportions that awe one on first viewing, but as much its brilliancy of light and color and its monumental conception. Perhaps even more amazing is the later examination of the tremendous detail and the realization that even the slightest item contributes definitely to the totality of the gargantuan design.

The painting represents a wine-colored rock, with many faceted sides in its cup-like form; it thrusts up in the center of the canvas between destruc-

tion and decay on one side and the recrudescence of a new and vigorous life on the other—energetic figures quarrying slabs for completing the house whose skeletal frame is already achieved. If symbolism is where one sees it, the rock may suggest the permanence of some form of civilization, although its base is strewn with bones and rank growths, poisonous-looking fungoids and even lichens have crept up on it. But it has persisted in its dominance of the scene, while the world about it appears to have dissolved in smoking ruins.

The persistence of new life, with which one side of the canvas is filled, may be symbolic of the belief that after all the values with which we have endowed life have been destroyed, new and better ones will appear and a fresh impetus to a new form of healthy, vigorous living. It is an optimistic view at the moment when our familiar world seems to be crumbling about us. If one shares it or not, the impressiveness of its statement and the brilliance of its development must make appeal.

The drawings by Blume indicate something of his long absorption in this theme, and when viewed in their order reveal a growing clarity of conceptions and mastery of the intricacy of detail. Even the canvases, shown in another gallery, such as those executed at Key West or the recent *Kilns* suggest how steadily the artist was working to his patterns of light and color and evocations of form incorporated finally in *The Rock*.

It is scarcely necessary to speak of Blume's impeccable drawing, with its slight and effective distortions, or of the authority of his brushwork. It is not only that they are acknowledged, but also that they were the indispensable means for the full expression of a truly overwhelming artistic idea on his own terms of esthetic language. (To Jan. 29.)—MARGARET BREUNING.



Boy with Pigeons: DAVID KLEIN
At Laurel Galleries



Lamp: HANS MOLLER

Moller in Higher Key

RECENT PAINTINGS by Hans Moller, at the Kleemann Galleries, are carried out in a higher-keyed palette than his previous work; the almost sullen notes of many of his former canvases are here replaced by a clarity of lucent hues. But his procedure continues to enhance all his surfaces by underpainting and glazes, which impart a remarkable richness and depth to forms and shapes. The sun over a mountain landscape may be somewhat obscured by mists, yet it does not appear as a flat, yellow disc, but as a glowing star.

Moller's seemingly exhaustless invention in his former work does not appear impaired in the canvases of the present showing but is as much concerned with flowers and fruit and birds as with the immensity of mountain landscape; in fact four small panels, *Pear*, showing the fruit under different and subtle patterns of light and color, are among the most engaging of the canvases. The artist continues to place the subjects of his compositions in striking spatial relations, but it is a dynamic space, not dependent on static three-dimensional extent so much as on a concept of space that moves from a focal point in a constantly changing universe.

Moller's work is pleasingly varied in its approach. (Until Jan. 29.)

—MARGARET BREUNING.

Soutine and Utrillo

THE VAN DIEMAN GALLERIES are currently presenting works of Chaim Soutine and Maurice Utrillo in an exceptionally well organized and integrated joint exhibition. The Utrillo section, emphasizing the painter's middle period, adequately reveals that the artist has never swerved in his devotion to his beloved Paris. The textures and surfaces of his painting have become richer and more mellow through age and show the true stature of Utrillo; this is keenly exemplified when comparing the older works with the one recent painting in the exhibition.

The seven Soutine exhibits, with their rich color rhythms and turbulent treatment, are splendid examples of this tormented and possessed painter. Erupt-

ing landscapes and distorted figures achieved through almost violent application of pigment, display why the Russian-born Expressionist has had such a strong influence not only on Parisian but American painters. Soutine's work records the pain, unrest and confusion of his century. Extraordinarily beautiful is the *Boy in Red*, with its brooding emotional approach and rich color. (Until Jan. 20.)—M. S.

Los Angeles Events

By Arthur Millier

LOS ANGELES:—The presence of the 95 paintings from the Kaiser Friedrich Museum at the Los Angeles County Museum through January 22, where people are paying 30 cents admission with proceeds to benefit German children, took your correspondent's memory back to a day in the spring of 1946 in THE ART DIGEST's office. I had asked you, Peyton Boswell, for a story to send back to my paper in Los Angeles and you told me that the hottest thing around was the controversy over what to do with the 202 Berlin paintings then blushing unseen in the National Gallery's basement. Between us we decided they should tour the country and thought up the admission fee to feed German children as the lever to upend the adamant museum, State Department and Army opposition. It took a long time but I believe the machinery that turned the trick was started that day.

On the opening day here, which happened to be the coldest on record, 3,214 people paid to see the paintings. Southern Californians are allergic to rain or cold. A much bigger daily attendance may be expected. Certainly the paintings warrant it, for they average higher in quality than any group of old master works of comparable number ever shown here.

The Navy, not to be outdone by the Army, opened its *Operation Palette* traveling show of 100 paintings of World War II, painted by seven Navy combat artists. This display is at Art Center School Galleries through tomorrow. It began with a reception-tea to meet Rear Admiral Bernhard Bieri, Commandant 11th Naval District, and the Mayor, Archbishop and social leaders turned out en masse to start the show. Not having seen the pictures, which had not arrived at time of writing, no comment is possible from your reviewer.

Douglass Parshall, A.N.A., has his recent paintings at the Cowie Galleries this month. These record the movements of surprised bathers, rodeo horse-men, Sunday picknickers and a girl dressing, in a charming, kinetic style of painting. We see the passage rather than the facts of things. Parshall's color and style has kinship with that of 18th century France.

Other January exhibitors are three watercolorists, Raoul Dufy, John Tunard and Richard Haines, at the Dalzell Hatfield Galleries; Arbit Blatas with recent paintings of France at A.A.A., Beverly Hills; Ralph Holmes, veteran painter and teacher, who is showing California landscapes at the Hartwell Galleries, and Ted de Grazia, color-mad expressionist from Tuscon, Ariz., at the Gallery of Mid-20th Century Art.



Self Portrait as a Clown: EDGAR BRITTON

Britton's Vision

EDGAR BRITTON's one-man show at the Des Moines Art Center clearly demonstrates the beautiful integration of painter, poet, psychologist to be found in the work of most mature talents. With a purposely limited palette he achieves sparkle and freshness.

In all his portraits and figure studies there is strong substantial painting; and haunting analysis, which while it reveals and exposes, in no way detracts from man's sublimity. This is especially true in *Clown, Number 2*, lent through the courtesy of the Colorado Springs Fine Arts Center (Britton is on a year's leave of absence from his instructorship there).

Not one of the twenty-five paintings; figure studies, landscapes, portraits, but refutes the charge, made continually, early and late, that painters today have no wish to communicate in lucid comprehensible terms their conception of the universe; Britton, like many painters of the past and the present, has the moral courage to state, quite unequivocally, his faith in the dignity of man and nature.—MARY MATTERN.

Boy in Red: SOUTINE. On View at Van Dieman Gallery



Le Fauconnier

NEWEST ARTIST to be rediscovered on 57th Street is Le Fauconnier, French modern who died in 1946 after a highly successful career abroad, especially in Holland. The recent exhibition of his work at the New Art Circle (the show will be rehung at the same gallery on May 1) marked the first American exhibition of his work, a fact that is even more striking considering the quality of the ten paintings shown.

Born in Pas de Calais in France in 1881, Le Fauconnier studied in Paris where he exhibited in the Salon des Independants and became allied with Gleizes and Delauney, as well as with the Italian Futurists. Later he exhibited his work in Germany, where he became influenced by the developments in industrial design. In 1912 he returned to Paris to become director of the Academie de la Palette. Two years later he went on the first of many trips to Holland, a country that was to become his part-time home for the rest of his life.

The paintings shown in New York cover the years 1908 to 1913 and represent his advanced achievement in what Ozenfant, who contributed the foreword to his catalogue, refers to as "semi-naturalistic Cubism, based upon nature and architecture; a very different sort of cubism from that to be found in the ornamental variations of Picasso and Braque."

Lyrical and strong, the paintings include a portrait, still-life, landscape and a curiously effective *Allegory of the Hunt*, in which forms of figures strangely emerge from the broken-up planes of the picture without destroying the integration of the whole. Perhaps the best landscape is the *Lake of Annecy*, a large picture recalling Cezanne but having its own undulating beauty.

All the paintings in the exhibition come from Dutch collections (where most of Le Fauconnier's work lies) and are for sale at from \$4,000 to \$12,000—prices which may or may not be calculated to start a rush for acquisition of work by this, to Americans,—forgotten modern,—one who surely deserves recognition here.

—JUDITH KAYE REED.

Italian Treasures Arrive

A ten-foot gilded statue of San Lodovico by Donatello and 124 nineteenth century Italian paintings arrived in New York aboard the *Vulcania* on December 24. They will be shown first at the Wildenstein Galleries later this month for the benefit of restorations in the City of Florence which sponsors the exhibition.

The golden Saint was executed in 1432, and for the first time in centuries it will be exhibited in its original state—post-war restoration revealed beneath the dingy, grey patina, not the expected bronze, but at least three-eighths inches of gold. The paintings, valued at \$500,000, include works by Boldini, Fattori, Manchin, Signorini and Ranzoni, among others, and several were lent by Arturo Toscanini.



View on the Rio Gila: HENRY CHEEVERS PRATT

Early Native Landscape and Still Life

THE HARRY SHAW NEWMAN GALLERY is showing through January recent acquisitions of 19th century American landscapes, portraits and still lifes. The exhibition, composed of paintings totally unrelated in subject matter and technique, proves interesting in its diversity.

Four large panels of Thomas Cole's allegorical series, *The Voyage of Life*, currently featured at the Whitney Museum, are presented along with two of his original color sketches. Dominating the trompe l'oeil still life section is the exceptionally fine and representative *Old South Carolina* by the now famous William M. Harnett; his predecessor, Alexander W. Rutherford, is also seen with a small canvas denoting an early example of this school of American painting.

Particularly interesting is the landscape *View of Simsbury, Connecticut*, by William Smith Jewett (not to be confused with William Jewett of the

same period), which contains not only a primitive feeling but a true academic quality. Jewett, not a generally known painter, had an unusual career ending as a fashionable portrait painter during the Gold Rush in California.

View on the Rio Gila by Henry Cheevers Pratt is an important and notable early landscape of the Southwest, depicting a surveyor's party of the American and Mexican Boundary Commission returning up the river. Extremely realistic, it is a vivid example of the work of the artist who was appointed by President Taylor to become the artist of the Commission. Characteristic paintings by Thomas Thompson, Seth Eastman, J. F. Peto, E. N. Griffith, Walter Libby, Alexander Pope, William R. Miller, and William Davis are also included in the exhibition. (Until Jan. 30.)

—MARYNELL SHARP.

Varied Watercolors

A LARGE GROUP of watercolors by a variety of American and European artists of diverse viewpoints, all selected with characteristic taste by Marie Sterner, provide an attractive and unusually relaxing exhibition at French & Co. Restraint and skill—in statement and in handling of medium—mark the majority of pictures which range from a beautifully executed *Approaching Storm*, painted in quiet English style by Barnard Lintott, to still life studies by Lyder Frederickson, studio pictures that bring ease of painting and simplicity of subject matter to a rewarding finish.

Of unusual interest in the group of 93 pictures by 41 artists are a charming *Picnic* watercolor by Pascin, which offers folk-like gaiety rather than the more familiar moods of this painter; a large *Lighthouse* landscape by Vlaminck; Karl Zerbe's interestingly-handled *Bridge in Winter*; Stuart Davis' early—gently literal and quiet—*Street in Newburgh*; and Carl Sprinchhorn's swift figure studies.—JUDITH KAYE REED.

Portrait of Paul Castieux: LE FAUCCONNIER. At New Art Circle





Sea Gull: MILTON AVERY

American Art Destined for Israeli Museums

THE LARGE COLLECTION of paintings and sculpture donated by 116 artists and collectors to the three museums of Israel, now being shown at the Jewish Museum under the sponsorship of the American Fund for Palestinian Institutions, represents generous action on the part of the donors, as well as a sizable acquisition of contemporary American art for the new nation. A good number of artists have contributed major or top-quality work and the fact that the exhibits—assembled without any overall direction, whether of individual taste or theme—hang together well is a tribute to the donors and the quality of their gifts.

Particularly good examples include Byron Browne's big *Pink Lion*, a handsome example of vigorous and decorative abstraction; John McCoy's measured statement in his realistic *Spruce*; George Constant's flat-patterned, charming *Red Robe*; Joe Jones' tranquil *Village on the Hudson River*; Theodoros Stamos' *Greek Myth 1947*; landscapes by Nicolai Cikovsky, Miron Sokole, Nathaniel Dirk, Arnold Freedman and Sidney Laufman; portraits by Gerrit Hondius, Raphael Soyer, Leon Karp and Julien Levi, the last of much-painted Abraham Walkowitz who is himself represented by a 1911 *Houses in Gloucester*. These are all good paintings, and pictures that present fine examples of the various styles prevalent in the multiple-faceted exhibition scene that is American art today.

However, perhaps because of the nature of the collection and the emotions that prompted it, expressionism plays a part here more important than the not inconsiderable one it does on 57th Street. And no doubt for the same reason, Israelites seeing these paintings in their museums may also conclude that paintings of social import are more numerous than is the case in contemporary American work. Furthermore, since most of the artists represented work in or around New York, Israelites will be able to see, in this group, lit-

tle of the varied landscape of America—despite the large number of landscapes in the show which are almost exclusively New England coast or farm scenes.

But most important is the fact that the collection has been made and that the artists of one country have offered so substantial a gift to all the citizens of the new one. Besides those already mentioned, paintings by Will Barnet, Milton Avery, Ruth Gikow, Jacob Lawrence, Herman Maril, William Meyerowitz, Margaret Stark, Ben-Zion, and Doris Rosenthal (a drawing) are outstanding.

The sculpture group, small but varied, includes heads by Maurice Glickman and Chaim Gross; Peter Grippé's *Dance of Fear*; Minna Harkavy's "moderne" *Thinking Woman*; Michael Lekakis' *Granite Head*; Helene Sardeau's *Lovers*. Elisabeth Model's sensitive *Sisters*;

Red Robe: GEORGE CONSTANT



Louis Slobodkin's *Beth Sheba*; P. Vagis's *Hebrew Prophet* and Zorach's *Mother and Child*.

The project was arranged by Elias Newman, chairman, and Milton Avery, George Constant, Lewis Daniel, Chaim Gross, Gerrit Hondius, Jean Liberté, Raphael Soyer, Sol Wilson and William Zorach. The artists hope that further collection of art will be donated by other artists and collectors to the three Israel Museums: Tel Aviv Art Museum, Bezalel Museum, Jerusalem and Ain Harod Art Museum. (Through Jan. 30.)

—JUDITH KAYE REED.

Gallery-on-Wheels

THE U.S. NAVAL HOSPITAL at St. Albans, N. Y., has an interesting innovation in its art program for the patients. The Hospital Fine Arts Exhibition, through its Fine Arts Committee headed by Carroll Aument of the Museum of Modern Art, is holding an exhibition in the ship's library. Many of the patients are unable to go to museums and galleries and some cannot even make the library. For the latter, works of art are brought to them in the wards on roller galleries. A new group will be shown each day with a different participating artist accompanying the gallery-on-wheels to explain the difference between the aims of the painters following the classical and modern trends of thought.

Captain William H. H. Turville, U.S. Navy, Commanding Officer of the hospital, feels that the patients will derive valuable educational and therapeutic benefits from the exhibit. He has great faith in the morale-building results derived through awakening a self-creative urge in his patients, and he expects this activity will be a valuable supplement to the art program already under successful progress at the hospital.

Twenty-eight well-known contemporary artists are contributing their services, including Xavier Gonzalez, Yasuo Kuniyoshi, Jean Liberté, Ben Shahn, Jack Levine, Eugene Berman, Abraham Rattner, Reginald Marsh, Matta Echarren, I. Rice Pereira, Louis Bosa, George L. K. Morris, Joseph Hirsch, Max Weber, Rufine Tamayo, Alexander Brook and Arthur Osver.

The exhibition begins January 17 and continues for two weeks. If the show proves to be as stimulating as is hoped, the Art Committee will take it to every large government hospital in the country.

It is hoped that Xavier Gonzalez will relate to the patients his incident of altering the sculpture of his friend Rodriguez. If we know sailors—and we think we do—that would effect more therapeutic healing in five minutes than a trained technician could accomplish in a month.—F. S. S.

Enamelist Shows in Denver

Denver Art Museum has invited H. Edward Winter, the Cleveland enamelist, to exhibit a collection of his work during January. The artist selected a group of 14 enamel steel and copper murals, including *Metropolis*, a panel in gray, black and white, 30 by 25 inches. After the Denver show, the collection will go to Hamline University, St. Paul, for exhibition there.

Still Life With International Accent

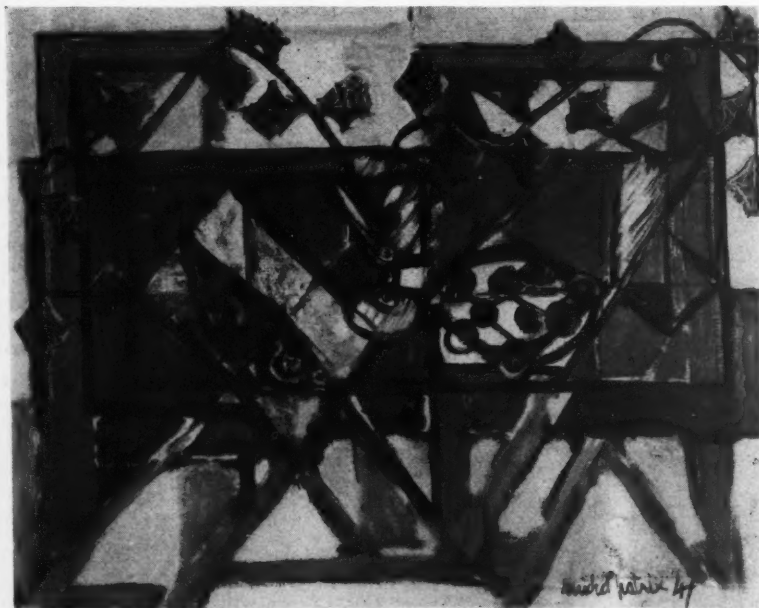
STILL LIFE is the theme of the current showing at the Rosenberg Gallery, illustrated by American and French contemporary painters. It is, indeed, still life which is represented, for with a few exceptions the canvases are not concerned with life at all, but with an arrangement of abstract conceptions. Exception must be made of the clear glass vase of anemones by Matisse, the engaging play of color in Milton Avery's flowers and gold fish and Marie Laurencin's rather pallid, yet graceful *Poppies*.

Marsden Hartley's *Still Life with Pitcher* is a handsome canvas, but harks back to the moment of his period of absorption in foreign—both French and German—work and his attempt to render it on his own terms before he had found his mature expression. Karl Knaths' *Indian Blanket* is a brilliant example of color pattern. Abraham Rattner's gift of color never stood him better than in the cascade of diamond-patterned sapphire-blue fabric from which the yellow instrument emerges in *Still Life with Masks and Guitar*. Max Weber's *Still Life with Palette* glows with planes of merging and contrasting color, yet the painting lacks that certain coherence usually found in this artist's work.

Michel Patrix, who seems to be forging ahead on our horizon, is represented by *Studio Table*, a complicated interplay of line and color and rich textures held to totality of impression. Le Corbusier's *Glasses and Bottles on Tablecloth* suggests its date, 1929, while Leger's *Still Life* of a few years earlier, an intermingling of planes and solids in cubistic design, is one of the most attractive canvases. Braque proves disappointing—a rare experience—while Picasso's *The Table Is Served* confirms the wisdom of his taking up ceramics. (Until Jan. 29.)

—MARGARET BREUNING.

Studio Table: MICHEL PATRIX. On View at Rosenberg Gallery



The Courier: FELIX RUVOLO

Ruvolo Presents Well-Realized Abstractions

FELIX RUVOLO, having attained a national reputation during the past 10 years, is again seen on 57th Street in his second New York one-man show at the Grand Central Art Galleries. His present work testifies to the superb color sense and inventiveness of this competent painter who has captured numerous important prizes.

The reason for Ruvalo's success is obvious; endowed with a rich imagination and keen eye for color he achieves abstract effects that are pleasing not only to the painter but the layman. His strongly constructed canvases are finished products and not simply artistic exercises or grotesque distortions that tend to confuse the aesthetic issue. Ruvalo's design is bold and emphatic, his colors vivid and living, and through

varied textures plus dramatic dissonance his paintings emerge as extremely well realized abstractions.

Ruvalo, who was lately art instructor at Mills College, is now a resident of New York. Though born in this city in 1912, his early youth was spent on Catania, Sicily, and later he received his art education at the Art Institute of Chicago. Since he first started exhibiting in 1938 Ruvalo's progress has been amazingly rapid. Of his current exhibition, we found exceptionally satisfying *The Courier*, a large, brilliantly colored canvas with attenuated harsh blacks relieved by subtle color gradations. We also liked the small, sensitive *Mountain Spirit* with its bright strange shapes superimposed on a subdued greyish black background. The beautifully composed *Interaction* should also be mentioned. (Jan. 11-22.)—M. S.

Exhibitors at Argent

THE ARGENT GALLERIES are presenting one-man shows by Ruth Van Sickle Ford, well-known watercolorist of Chicago, and Helen Mabie, who could be called a Sunday painter.

Mrs. Ford, President-Director of the Chicago Academy of Fine Arts, is a competent and well schooled artist who has received wide national recognition. Her 18 watercolor impressions of Haiti reveal a fine technical facility and a preoccupation with the dramatic and picturesque. She paints little dark children in quaint, rather prosaic positions against rich, highly colored houses and elongated trees. All of her compositions succeed in conveying the tropical feeling of the island.

Miss Mabie, a serious amateur, presents oils and pastels of Taxco, Mexico, in her first one-man show. Though her work is a little stilted and thinly painted, the meticulous canvases denote the artist's love and sympathetic treatment of her subjects. One of the most successful is *Contented Pigs*. (Until Jan. 22.)—M. S.



The Juggler: LEO QUANCHI
At Salpeter



Two Children: CORNELIS RUHTENBERG
At Passadoit



Clown with Drum: EVERETT SHINN
At American-British



Crucifixion: ROBERT E. HARRIS. At Eggleston Gallery



Crow's Nest: F. DOUGLAS GREENBOWE. At Milch Gallery



Femme se Lavant: FRANS MASEREEL
At St. Etienne



Waterfront: JOSEPH MEERT
At Artists Gallery



Rose in the Garden: WESLEY LEA
At Downtown Gallery

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

Remo Farruggio

Remo Farruggio doesn't paint group shows, nor has he indulged in the currently popular game of style changing. In fact, a Farruggio is first a Farruggio, and that the subject originally may have been Maine or Mexico comes up a poor second—as may readily be observed in his exhibition at the RoKo Gallery. Color which is dark but glowingly alive, and a poetry of presentation that marks both the cool mystery of a Northern forest or the jewel-like domes of Mexican cathedrals, are distinguishing characteristics of these oils. *Eternal Mexico* is the *piece de resistance* and an endlessly delightful one, but we would have been happy to take home *Iglesia*, *Woods* and *Cafe* as well. (Until Feb. 3.)—J. G.

Everett Shinn's Theatre

Shades of Washington Irving and Charles Dickens pervade the exhibition of 50 paintings by the veteran Everett Shinn at the American British Art Center. Shinn compiled and embellished many of their works, including *Christmas Carol* and *Rip Van Winkle*. Somehow the spirit of these writers of fiction goes all through the paintings on exhibition, regardless of subject.

Impressionistic mainly, Shinn's small canvases never lose their life and spontaneity. Although painted in a low key, often the very light accents on a dark warm or cool ground are the telling action of the canvas, and yet the dramatic story is all told. They are pictorial in the early John Sloan tradition and they tend toward the illustrative animation of Raleigh, but a painting like *The Furnace*, a brilliantly-drawn burning building with all the fire apparatus in the streets, strikes a high note in individual achievement. Ballet scenes, circus and museum interiors, and Shinn's inimitable clowns round out the comprehensive cycle of his career to the present day. (Until Jan. 29.)—M. L.

New Formations

"Formations," the new group of painters and sculptors announced in the December 15 issue of the *Digest*, lost no time in holding a first exhibition at the New School for Social Research last fortnight. A good part of the exhibitors are fairly well known, and about all they have in common is talent, integrity and the fact that they work within the wide ranges of modern idiom with considerable originality. This made for a varied but cohesive and interesting show.—J. G.

Fisher's Kennebunkport

The fact that the subject of William Fisher's annual exhibition, held last fortnight at the 8th Street Gallery, is Kennebunkport, Maine, doesn't indicate just another holiday in "Vacationland." Fisher and his staff will transfer operations of the 8th Street School of Art to this quaint fishing village next summer, and the trip that produced the show also produced suitable quarters

for the school. Doubtless, too, it served as a reconnaissance for future student subjects.

Congratulations are in order that Fisher remains himself, and is not moved to see Maine—its rugged coastline, fishing shacks and lobster smacks—through the eyes of the celebrated interpreters of the region. *The Yellow Door*, *Come and Get It*, and *Rocky Coast* are particularly engaging exhibits.—J. G.

Quanchi Plays and Works

Leo Quanchi loves games. The game of painting is no more intriguing to his manner of life than the juggling, skating, swinging cavortings of his characters. All the male and female figures in his deep-toned, terra cotta-hued canvases are playing at something like cards, hand-ball or jump-rope in the half gloom.

There is something original in these conceptions of Quanchi's world. *Lovers* are luminous in grays against warm depths. *The Anniversary* and *Family*, peopled by saddened half-mortals, repeat interest in planes and stylized forms. Two figures on roller skates dance cubistically and demonically. If there is peace anywhere on earth, it seems submerged; yet there is a placid acceptance of the bizarre which takes us all the way from the primitives to the moderns in its mysterious way, leaving enough to the imagination to remain with serious impact on our senses. (Until Jan. 29.)—M. L.

Man and Nature

Wesley Lea's paintings and watercolors, at the Downtown Gallery, both imaginative and mystical, some way bring to mind the poet's contention that to him who is in close harmony with nature, "she speaks a various language." For the themes of these works mingle man and his natural environment in a curiously harmonious unity. It does not suggest the "pathetic fallacy" of nature's resemblance to man, but rather how close and dependent man is upon nature, whether consciously or not.

The paintings are not as a whole as impressive as the watercolors, because their colors are rather dull, with the exception of *Rose in the Ocean*, in which the undersea forms, undulant and rhythmic, glow in the blue depths. The watercolors, far more vague in form than the oils, seem in some magical fashion to present the nucleus of the philosophical ideation that makes itself felt. (Through Jan. 22.)—M. B.

Robert Harris Exhibits

Paintings by Robert E. Harris, at the Guy Eggleston Galleries, include landscapes, figures, still lifes, all carried out with a certain bravura of sweeping brushwork in rather heavy pigmentation. An unusual conception of a much-painted subject, *Crucifixion*, is in reality a *Pieta*, the mourning women and disciple with the figure of Christ. It is reverently approached and carries a distinct authority in its pyramidal

grouping. Among the landscapes, *Street, Chinatown* is outstanding in its flash of colored facade and play of light. All the flower pieces are decoratively arranged and rendered with pleasing variety of textures. (Until Jan. 23.)—M. B.

Adventures in Color

The first New York exhibition of paintings by Joseph Meert, at the Artists Gallery, is an impressive one, an adventure in color and suggestive form that is highly appealing. Working in semi-abstract idiom, Meert creates paintings that present the mood and character of places—a waterfront, a city parade, a dimly-lit room—and in which the point of departure from literal subject reporting to imaginative composing is well achieved, without far-fetched fantasy or pretense.

Color in Meert's work is dramatic and rich, as in the jewel-gleaming *City in May*. Other distinguished paintings include the tone poem, *Waterfront*; the ingeniously-arranged *Parade*, an oblong work that pleases on the two levels of sensual arrangement and idea, and the more abstract *Amethyst*. (Until Jan. 21.)—J. K. R.

Modern French Paintings

A select exhibition of contemporary French painting is currently on view at the Niveau Gallery. This diversified show, consisting of Dufy, Matisse, Roualt, Utrillo, Vlaminck and others, contains typical works of each painter. Particularly satisfying is the watercolor, *Deauville* by Raoul Dufy, with its fresh, vital color and simplified treatment. Also worthy of note is the early Vlaminck depicting through brilliant pure color a sun-bathed wharf; this proves to be an interesting painting as it reveals the radical change in technique later employed by the artist. We also liked the abstract still-life of Tailleux, a young Frenchman heretofore unknown to us.—M. S.

Three-man Show at Norlyst

One sculptor and two painters are shown simultaneously in a variegated exhibition at the Norlyst Galleries. They are Peter and Gerta Kerr and Anne Beach. Quite beautiful in form is the stone female *Torso*, mounted on a rough wood pedestal, by Peter Kerr; equally appealing, *The Remnant* is the hollowed kneeling body of a man. Kerr has handled these two opposites with the same dignity and comprehension which makes his sculpture alive and yet detached in feeling and execution.

Gerta Kerr has captured the Nanucket chorography in decorative patterns which could be imaginative embroideries. Poetic in extreme are the sea studies by Anne Beach. The repetition of winged white caps and sea gulls in *Sea Poem* is quite rhythmic. (Until Jan. 22.)—M. L.

Mario Cravo of Brazil

Portrait busts—formal or more suggestive studies of men and women, known, glimpsed or imagined—formed the most interesting group in the large exhibition of sculpture by the Brazilian, Mario Cravo, Jr., at the Norlyst Gallery the past fortnight. These included the big, prophet-like head of sculptor Ivan Mestrovic, with whom Cravo studied;

a Beethovenesque likeness of the composer, Villa-Lobos; an originally-conceived *Christ Head*, strong, stylized and effective, and a pair of small studies of faces carved with imagination and skill. Also notable were an enormous figure composition, *Im-etuosity*, and a trio of Brazilian Voodoo dancers.

—J. K. R.

Six Watercolorists

Watercolor in the best tradition is often confused these days in the welter of mixed media present in most contemporary shows. A watercolor is not opaque; it has water for a base and it looks watery and as direct as rain. A group of the genuine article is a technically refreshing sight, and in a presentation at the Milch Galleries six painters in the field give an account of the media, in a present-day variation, which has dignity and traditional import.

Compositionally the most dramatic, as well as proficient technically, the exhibits of F. Douglas Greenbowe dominate by their spacious statements. Jerri Ricci in *Snow and Wind* and *Morning-side Drive* has qualities beyond the blustery grays and warm brushed lines which bespeak depth of spirit. Her husband, Arnold Knauth, is more literal but quite at home with busy streets in *Third Avenue*. There is a disconcerting September Morn look about John Whorf's *Nude*, but he catches up well in *Ballerina* and still better in *The Wintry Sea*, which sparkles with salt brine.

The other exhibitors, Allen I. Palmer in *Duck Hunter*, and Irene H. Newman in *East River Drive*, strike less original but telling notes in a show of such representative mein. (To Jan. 29.)—M. L.

Modern Drawings

An exhibition of modern European and American drawings is now on view at the Bertha Schaefer Gallery. The variety of techniques, plus the differences in approach of the artists, results in an interesting though slightly disturbing show. It is difficult to see a sensitive Degas nude and immediately afterwards Ben-Zion's depiction of Jonah swallowing the whale; though both works are satisfying, the change of pace is a little terrifying. But when once the mental hurdle is jumped and one can appreciatively keep Modigliani, Degas and Redon on their respective walls, the works of the other artists can be fully enjoyed. Of these, the Americans Bernice Cross and Ary Stillman should be noted. (Until Jan. 22.)

—M. S.

New Work of Manfred Schwartz

The cheerful disposition of Manfred Schwartz comes through in his latest dozen canvases on view at Durand-Ruel. While certain influences are disconcertingly in evidence, there is a personal, light-keyed tone throughout which keeps most of the work within original bounds. *Woman With Caladium* is an example in point; unmistakably derivative of Tamayo and Picasso, it nevertheless speaks brightly in its own terms, as does the spritely, swinging *Beach Divertissement* with its pale patterned rhythms.

Line plays an important part in the horizontals of *Figure*, also in *Maternelle*, a flesh and rose-toned harmony



Maternelle: MANFRED SCHWARTZ
At Durand-Ruel

of movement. Two still lifes with bird motifs are especially noteworthy for color. *Bottle Kaleidoscope* is just the way it sounds: kaleidoscopic. (Jan. 10-29.)—M. L.

Alicia Sundt Motts

Academic, romantic and growing is the work of Alicia Sundt Motts at the Newcomb-Macklin Galleries. Her last work is to my mind the most creative, the several ecclesiastical studies which seem most deeply felt, whereas the wide range of earlier honor-paintings are competent but comparatively cool and measured.

Although the artist was born in Norway, she studied in Chicago at the Art Institute and later with Gerald Brockhurst, the successful British portraitist, in London. Back in Norway, the Folk Art had its further educational impact. Romantic but penetrating portrait studies resulted. (Until Jan. 22.)—M. L.

Pastels of Places

Let's Go There, You and I, the moon in a blue-toned pastel transports one to a scene in the exhibition at Ferargil by Barbara Hale, who gives her present attention solely to Manhattan and Curson Hill, the Marquand-Hale estate at Newburyport, Mass. Voyages to the Orient, the West Indies, Europe, are in her background; yet these pastels are naturally and unpretentiously the fruit of the New England loom. They tell a homey tale of places, mostly factual but with slight touches of fantasy. (Until Jan. 22.)—M. L.

From Teaching to Painting

For thirty-odd years Ida Fischer taught music in New York public schools and then, in her fifties, started to paint. She is now having her second one-man show at the Jane Street Gallery, and the paintings and collages have a happy, cheerful appearance, their colors are pleasing and their composition is definite. Miss Fischer has an obvious love for painting. Painting, rather than collage, would seem to be her better medium, and while Miss Fischer, for the most part, goes in for abstractions, two of the best examples are more conventional. *Green Jug* is a really beautiful still life of green and

white, and *Peking Hutung* is a street scene that has considerable strength and effectiveness, again because of its strong color sense and good composition. (Until Jan. 18.)—R. F. W.

Anne Weinhold's Second

Anne Weinhold, the young Australian artist who started out on a travelling fellowship in 1945 and hasn't been able to stop (she painted from California to Maine this past year), is having her second New York show at the Charles-Fourth Gallery. This sprightly and talented modernist hasn't as yet quite hit her own stride—both oils and graphic work show some influence of her latest teachers, Tamayo and Hayter—but one feels that once she does, her work will be the better for this shopping around. At the moment, spirit, imagination, and technical proficiency contribute to a commendable exhibition. (Through Jan. 20.)—J. G.

Cornelis Ruthenberg Debut

A young artist of unusual gifts, Cornelis Ruthenberg, is having an auspicious first American exhibition at the Passadoit Gallery. Born in Latvia, the daughter of a Swedish architect now associated with the Denver School of Architecture, and a Baltic painter, Miss Ruthenberg studied in Berlin with Karl Hofer and Max Kaus, whose influence is evident in her work. Plans to join her father in the United States were abruptly altered by the war and the young artist was trapped in Berlin, where she lived on alone after her mother was killed by a bomb, until last year when she arrived in this country at the age of 24.

With such a background it is not surprising that her paintings share a brooding poignancy, an unhappiness that is more wistful than bitter. Nearly all the paintings are solitary figure studies of young girls, uncertain or awkward, but arranged in sensitively-organized compositions. (Until Jan. 29.)

—J. K. R.

Conover Watercolors

Garrett B. Conover's watercolors, at the Ward Eggleston Galleries, do not follow any of the conventions of watercolor painting, in that the brushing is not fluent, the color not limpid or transparent or the impression of a spontaneous conception felt in any of the papers. Yet the artist has evolved a method of handling this medium that results in effective pictures, principally landscapes, that sustain their intricacy of design with variety of color and wealth of textures. (Exhibition closes January 15.)—M. B.

A Study in Contrasts

The Carlebach Gallery is concurrently holding the first one-man shows of Bernice Markowitz and Seong Moy, two young painters who have previously been seen in numerous New York group exhibitions. The works on view divulge the extreme contrast in approach and technique of the two painters and the wide chasm between the pure non-objective abstraction and realistic painting with an abstract treatment.

Miss Markowitz, a born New Yorker, concerns herself with dramatic interpretations of city scenes and still lifes. Her effects are achieved through broad brushwork and abstract organization, and though at times her palette tends

to become muddled and her patterns cluttered, generally the exhibits keep an even keel in quality. We found Miss Markowitz more successful when she approaches strictly dramatic subjects.

In direct contrast to Miss Markowitz's work are the strong and decorative abstractions of Seong Moy, Chinese painter now living in New York. His adroitly handled canvases sing with full-bodied brilliant pigment and form part of a series based on the Chinese theatre. Each painting presents an entirely different mood through the application of functional color, ranging from the very warm to pure blues and greens. Moy's flair for organization creates exciting abstractions that retain the color rhythms of his Oriental heritage. (Jan. 17-29.)—M. S.

Post-War Masereel

Paintings, drawings and woodcuts by Franz Masereel, at the Galerie St. Etienne, form the first post-war exhibition of this Belgian artist. The woodcuts, with which he gained distinction both here and in Europe, were remarkable for their nervous freedom of line, boldness of conception and intensity of expression. The few examples of this graphic work included here possess the same degree of technical achievement, but not the emotional fervor of his former work. For that tenseness of emotional content one must turn to his drawings, which reflect much of the tragedy of his experiences during the war.

The paintings on board display a richness of color scarcely anticipated from an artist whose chief concern has been black and white work. The surety of draftsmanship, the sound modeling of form and the imaginative development of subject matter are apparent in every panel. *Femme se Lavant* is especially noteworthy in its resilience and vigor of form. The paintings on paper appear simpler with no loss of the animation of color patterns that the other works possess. (Until Feb. 5.)—M. B.

Sert Sketches

The Knoedler Gallery is showing about 25 painting sketches for various decorative projects by Jose-Maria Sert, who died at the age of 69 about four years ago. Among Sert's patrons were the King of Spain and Baron Henry de Rothschild, both of whom commissioned designs for tapestries; the Church of Vich in Spain, and the Waldorf-Astoria Hotel and Rockefeller Center in New York. The completed works are, of course, scattered throughout the world but these preparatory sketches on view provide ample opportunity to survey Sert's great technical skill and inventiveness and his abilities as a designer—of sacred and robustly profane decoration.

Outstanding among these works are the series of eight small and attractive studies, *The Balconies*, prepared for

Harrison Williams; the bright and lusty illustrations on the theme of drink for tapestries, and the scenes of the circus designed for ceiling decorations for the March Chateau on the Balearic Islands. (Until Jan. 22.)—J. K. R.

Geri Pine Returns

After an absence of several years Geir Pine returns to the A.C.A. Gallery with an impressive exhibition of 20 intense and sensitive oil abstractions. Her recent paintings, with their blatant colors accentuated by harsh outlines, and powerful composition, contain an emotional appeal that is irrefutable.

Miss Pine's strength lies in her ability to produce moving design and in achieving rich textures. She is, what might be called a sentimental abstractionist, and though at times she tends to become a little too stylized, usually her works are keenly gratifying. *Day of Atonement*, a moody, beautifully composed abstraction, is highly successful, as is the sensitive and realistic *Self Portrait in Red*. (To Jan. 29.)—M. S.

Textured Still Lives

Still life paintings by Walter Murch, at the Betty Parsons Gallery, are carried out in a decidedly personal palette, a remarkable adjustment of the low notes of the chromatic scale that seem to create a delicate aura of tonal values that enhance, rather than defeat, local color. Textures are exquisitely rendered.

The appeal of these varied textures is accentuated by the treatment of background canvases, which are brushed into a tactile richness that sometimes suggests the wrinkled folds of material.

If there is an adverse criticism of this work (not directed at the admirable craftsmanship), it is that they effect a mortuary atmosphere. The fish is mounted; the bird is dead; the eggs appear to have experienced a long life; the lemons, pear and potato suggest a tedious existence on the studio shelf. Perhaps Cézanne was right when he bought artificial flowers for his subjects; they defied the passage of time for his leisurely approach.—M. B.

Serigraph Newcomers

Four newcomers to the National Serigraph Society show work at the Serigraph Gallery in a varied and colorful display. Mildred Dillon covers many places in her overtone delineations. Abraham Hankins, who works prolifically, has an interesting small *Night*. There is whimsical mystery in *Women* by Gretchen Lansford, painter-like in quality. *Dead Bird in the Hand* by Milton J. Wynne is perhaps the outstanding print in the show.

Added to the Newcomers Show, there is a gallery of "Prints for Children," in which Mildred Rackley's *Red Fish*, Leonard Pytlak's *Next Act*, Bernard Steffen's *Cantankerous Colt* and Riva Helfond's *Circus Grounds* do a gay fandango any child would enjoy.—M. L.

WILLIAM GLACKENS

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On My Rounds

By Margaret Lowengrund

Visit from Kokoschka

"People," said Oskar Kokoschka, "What I want to see most in America is the people. I want to see the way they look." The shy young painter who from his first portraits always had a tendency to transform familiar individuals into fundamental human types, is no longer too shy to speak his mind now that he pays his first visit to New York in his sixty-fourth year.

Kokoschka looks like his work—rugged and vital. He is agelessly eager. But above all he is a humanist. "I am absolutely sure there will be no new war." It is not a mere hope, but a certainty with him. And since Kokoschka was certain from over in England that Truman would be elected, he might be right again; it is certainly the look in his round blue eyes when he says "absolutely" that settles the matter.

The idea of education, to Kokoschka, is the basis of his work. Amos Comenius and T. J. Masaryk, great Czech leaders, were inspiration for the faith that the evil he saw could be prevented if only the youth could be brought up in a better spirit; and Kokoschka has worked steadily toward that end since the first World War. The last words of Masaryk were in a telegram to the artist, received just as he died: "Remember Comenius. . . ."

On the day of victory, this time in England; 8,000 posters designed by Kokoschka were distributed, the now famous *Save the Children* slogan with the drawing which moved the people to great mass action. Also at Christmas, 1945, there had been a tender and forceful poster "In Memory of the Children of Europe who Have to Die of Cold and Hunger this Xmas." The aim of vast democratic education was steadily reaching its mark.

In the meantime, Kokoschka learns more of the world in his travels. The present three-week visit to our shores was a sudden decision. After a delayed flight of 24 hours, and a landing in Newfoundland, Kokoschka arrived with enthusiasm, visited his friends, the Feigls, and prepared to speak in Washington at the Phillips Memorial Gallery, where his retrospective show, arranged by James Plaut, is on view.

Brought up in Vienna in close contact with the most progressive minds in Germany, a life of drama and extensive travel was in store for Kokoschka. He was bayoneted in one lung during the first world war, settled in Czechoslovakia; after Dollfuss, finally found refuge in England where he now lives and works. During the last war blitz, he occupied the upper floors of a Mayfair hotel, observing the enemy and aiding fearlessly. During a recent visit to Italy he found

young American students the most eager. And for that reason, among others, he looks to this country for understanding and support in his personal campaign, as an artist, for peace.

* * *

The smattering of artists at the Whitney Museum on the dignified occasion of the Thomas Cole Centenary opening spotlighted a few faithfuls in the medium-size crowd. Louis Bouché, Paul Cadmus, Dorothy Varien, Isabel Howland, Eugene Speicher could be seen at a glimpse, but it took a big glance to take in the Coles. . . . Max Beckmann proved to have many new friends at his reception by Equity at the Plaza. Critics and dealers came to shake his hand, as well as fellow-members of the organization. . . . Meeting the press on the day he arrived at the Feigl Gallery, Oskar Kokoschka disclosed he had just enjoyed his first luncheon in America—at the drugstore across the street. He was advised by Jo Gibbs to visit the Automat for a real thrill.

* * *

At the Waldorf the *Nation's Heritage* "unveiling" luncheon, meantime, brought forth more facts about the \$150-a-year magazine which will sell for \$30 per copy. Weighing almost 7 lbs. (1 lb. under the new baby of the publisher, Malcolm Forbes) and "conceived partly as a result of the tremendous public interest in Freedom Train," the much heralded *Heritage* will be mostly graphic. Illustrating the 12 features of the first issue are 389 pictures, paintings, etchings and woodcuts. A Grant Wood landscape adorns the cover; artists included in this newest and most expensive periodical in the country are Stuart Davis, Henry Mattson, Georgina Klitgaard, Russell Cowles, Edward Hopper, Ferdinand Warren, Millard Sheets, George Bellows, Marion Greenwood, Charles Burchfield, James Chapin, Dale Nichols, Thomas Hart Benton, John Steuart Curry, Ernest Fiene, Doris Lee.

* * *

Peter Arno is soon to make his debut as a painter. "I go to Durand-Ruel and see a Degas I want to own, then in another gallery a Rouault catches my eye; and since it is impossible to decide which to buy, I go home and start a painting myself." Arno got started that way, as a painter, and since he is one of the few artist-cartoonists of our time, there is bound to be an eye-filler when he makes a date with an art gallery. . . . One 57th Street gallery is about to close, announcement withheld until new plans are ready. . . . Georgette Passadoit will shortly have to move, for demolition proceedings.

To Sol Wilson it was an auspicious sign when word came from Los Angeles that two pictures were sold as they were uncared for his show at the Cowie Galleries; it starts Feb. 1. . . . George Picken says we'll be surprised when his show opens at Rehn's.

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January 15, 1949

Regarding Boston

By Lawrence Dame

BOSTON:—With more than 500 exhibits, the 16th annual exhibition of the Boston Society of Independent Artists proves that this group, thought to have died during the war, is very much alive and on the way to becoming highly influential in New England art circles. The 14th exhibition was held in 1941. For seven years practically everybody forgot the society even though it had a tidy sum in the bank. A handful of art lovers and artists last year put it on its feet again, somewhat creakily, with a no-jury invitation to all comers.

Surprisingly enough, the doily-makers, scrimshaw workers and tea party painters did not respond *en masse*. Instead, perhaps through a new magic in the name Boston, perhaps through the hope of real independence, hundreds of very good people sent paintings, prints and sculpture. The doubters have by now been convinced. The Society has come to stay this time.

There has been a very earnest effort to give every one fair play. Contrary to a policy followed in another large Yankee group show, the moderns have not been tucked away in corners. Everything is pleasantly mixed up, with advanced works neck and neck with conservatives.

Sponsoring museums, including every important one in this region, take turns at being beneficiaries of a purchase fund created by \$5 entries of exhibits. Thus, this year, the Farnsworth Museum in Rockland, Me., was given an oil of city streets by Thomas Fransioli, Jr., who has a crisp, precise, Italian primitive way of creating form with glowing colors.

Xavier Gonzalez, who summers on Cape Cod, painted an abstract of various details of the Wellfleet landscape which goes to Wellesley College's fine little museum. A portrait of a girl by Giglio Dante, who often has a mystic quality in his style, went to the Lawrence Museum of Williams College. Later in the month, museums will be given a chance to select gift prints.

The Society this year has given free entries to several indigent artists through drawing upon associate membership fees. Under the presidency of Harley Perkins of Boston, a writer turned painter, it intends to increase the list of shining good deeds. Certainly it has produced a showing rich in variety and surprisingly high in quality. Staged in Paine's furnishings store, it is drawing throngs of people who are hardly ever seen in regular galleries.

At Robert C. Vose's, a society portraitist, Alfred Jonniaux, is also having a considerable success. Properly launched by a very social tea, with all the best names invited, this Belgian pleases most beholders by his adherence to realism and, in many cases, his ability not only to turn out highly polished oils but to draw out and express character traits. Thirteen portraitists, including Janet Folsom, Channing Hare, Charles Hopkinson, William Draper, Peter Pezzati and William Millet, along with sculptors Betty Burroughs and Janet Gregg Wallace, are represented at Margaret Brown's.



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Roses: FANTIN-LATOURE. In Newton Sale

French Furniture and Paintings at Auction

PAINTINGS will take their chances along with other items in the sale scheduled at the Parke-Bernet Galleries for the next fortnight. One of the more important of these will be held on the afternoons of January 28 and 29, when French furniture, tapestries, art objects, porcelains, fine rugs, and some Continental paintings, property of J. Reginald Newton, James Hyde and others, will be sold.

Leading *ébénistes* of the 18th century were responsible for many of the pieces of French furniture, including Mathieu Griaerd, who stamped a Louis XV inlaid serpentine *bureau plat*; Nicolas Petit, who made the decorated black and gold lacquer *secrétaire à abattant*, and L. Cresson, who was responsible for four Louis XV carved beechwood and old rose silk lamps *fauteuils*.

There are also two almost matching consoles in the manner of Nicolas Pineau, a Louis XVI *acajou* demilune *commode-desserts* and two Louis XVI Aubusson tapestry suites. Art objects include a gilded silver equestrian group of St. George and the Dragon on a lapis lazuli pedestal, 18th century *bronze doré* clocks and *chenets*.

Among the paintings by Continental artists are *Portrait of a Lady* by Mme. Vigee Lebrun, *Le Peintre dans Son Atelier* of the French 18th century school, *At Pasture* by Mauve, *Peasant Mother and Child* by Israels and *Roses* by Victoria Fantin-Latour. There is also an important pair of Brussels Teniers tapestries (c. 1720) by Urban and Daniel Leyniers, *The Mole Catcher* and *Farmyard Scene*.

An exhibition begins January 22.

At Kende

ENGLISH AND FRENCH provincial furniture from the 18th century will be the featured attractions in a sale which will be held at the Kende Galleries on the afternoons of January 21 and 22. The furniture, along with appropriate decorations, Georgian silver, antique jewelry and a few paintings, come from properties of Mrs. Millicent Huddleston Rogers of New York and Mme. Jeanne Fouquet of Paris.

The English furniture includes a large Georgian breakfront cabinet-bookcase (c. 1795), a Sheraton sideboard (c. 1800), an Irish Georgian carved hunting table, a drop-leaf table and chest of drawers, also from the late 18th century. Among a large group of French provincial furniture are several sets of rush-seat chairs, a carved oak *petit armoire*, several sideboards and tables.

In the silver group are a pair of silver-gilt chocolate pots by Benjamin Smith (London, 1806), a pair of muffin dishes by John Emes (London, 1806), and a pair of two-handled sauce tureens with cover by Charles Wright (London, 1810).

A small assemblage of paintings includes *Entrance to a Roman Theatre* by Alma Tadema, formerly in the Vanderbilt collection, a portrait by Vigee-Lebrun and New York scenes by Everett Shinn.

Houston's 25th

THE MUSEUM OF FINE ARTS in Houston, Texas, is holding its 25th anniversary year exhibition through January 30. The show includes 154 paintings and 12 sculptures representing all the contemporary schools of artistic thought. Director James Chillman, Jr., states, "By bringing together these often conflicting viewpoints, which range from superficial differences of appearance to deep felt opinions as to the nature and purpose of art, we should be able to form a more accurate appraisal of the place of art in the life of today."

The Grand Central Galleries, which supplied the Museum's first exhibition, and seventeen other New York galleries are aiding the Houston Museum by participating in the show. Also, several of the paintings came directly from the Carnegie Annual, including the popular prize winner *Church in Willow* by Stanley W. Crane (reproduced in the Dec. 15 DIGEST).

Many well-known artists are represented in the exhibition including Wayman Adams, Darrel Austin, Robert Brackman, Alexander Brook, Byron Browne, John Carroll, Marc Chagall, Jon Corbino, Max Ernst, Jerry Farnsworth, Lyonel Feininger, Edward Hopper, Bernard Karfiol, Leon Kroll, Yasuo Kuniyoshi, Jack Levine, Reginald Marsh, Grandma Moses, Hobart Nichols, Hobson Pittman, Felix Ruvalo, John Sloan, Niles Spencer and Zsissly.

Auction Calendar

January 17 and 18, Monday and Tuesday afternoons. Parke-Bernet Galleries: Library of the late Joseph A. Padway. Copy of the Nuremberg chronicle (1493); first octavo edition of the works of Shakespeare (London, 1709-10); Westmacott's *The English Spy*, sets of first editions of Smollett, Meredith, Thackeray, Surtees and Stevenson, Kelmscott, Doves, Grabhorn and other press publications. Books about books and printing; handsomely bound standard sets. Now on exhibition.

January 17 and 18, Monday and Tuesday evenings. Parke-Bernet Galleries: The etched work of Whistler and Mary Cassatt, Part I of the collection of the late Harris Whittemore. Virtually complete Whistler collection. (Kennedy Nos. 1 to 282 with a few exceptions). Most of the color prints and a great many of the dry-points of Mary Cassatt. Fine examples by Bone, Cameron, Degas, Hayden, McBey and Zorn. Now on exhibition.

January 20, Thursday afternoon. Parke-Bernet Galleries: French furniture and decorations belonging to Philip Goodwin, Regence, Louis XV-XVI, Directoire and Empire furniture and decorations. Leedsware and other china; Delft, Rhodian and other tiles; Brussels tapestries depicting episodes in the life of Cyrus the Great (c. 1640); paintings and prints. Exhibition from Jan. 15.

January 21 and 22, Friday and Saturday afternoons. Parke-Bernet Galleries: English and French furniture and decorations belonging to Mrs. H. Mercer Walker with additions from Mrs. Dudley Olcott, Miss Erna Leitner, 18th century tables, chairs, sofas, bookcases, writing tables. Garden furniture and sculpture. Lamps and Oriental Lowestoft service; mantel furniture, bronzes, crystal chandeliers, wall sconces, Oriental rugs. Exhibition from Jan. 15.

January 21 and 22, Friday and Saturday afternoons. Kende Galleries: English 18th century and French Provincial furniture, Georgian silver, decorations and antique jewelry, from properties of Mrs. Millicent Huddleston Rogers, Mme. Jeanne Fouque of Paris, others. Exhibition from Jan. 18.

January 26, Wednesday evening. Parke-Bernet Galleries: 19th century genre and Barbizon paintings and American works, collected by the late William C. Sproul, Governor of Pennsylvania. Mrs. Arents, the estate of Fannie B. Strauss, others. Works by Defregger, Schreyer, Knaus, Herpfer, Lenbach, Robie, Dieterle, Ziem, Henner, Merle, Jacquet, Dupré, Detti, Remington, Tait, Ridgway Knight, Blakelock, Murphy, Henry, others. Exhibition from January 22.

January 27 and 28, Thursday and Friday evenings. Parke-Bernet Galleries: Rare early books and illuminated manuscripts collected by Fritz Kreisler and sold by order of The Golden Rule Foundation and the Lenox Hill Hospital. Exhibition from Jan. 20.

January 28 and 29, Friday and Saturday afternoons. Parke-Bernet Galleries: French furniture, tapestries, *objets d'art*, paintings, porcelains, rugs, property of J. Reginald Newton, James H. Hyde, others. Exhibition from Jan. 22.

Worcester's Public Ballot

On January 2, the Worcester Museum closed its biennial exhibition of contemporary art during which the attending public was invited to vote for the works of its preference. The response was generous and enthusiastic.

When the ballots were counted it was found that most popular with the public were *The Gully* by Walter Stuempfig, *Seckel Pears* by Lucius Crowell, *Women and Boys* by Jared French, and *The Oriental Musician* by Esther Geller, in the categories of landscape, still life, figure and "paintings in which the object is not definitely represented." Runners up were Laufman's *Road into Beaufort*, Barnett's *Cello Section*, Menkes' *Blue Still Life with Violin*, Pereira's *Yellow Lines*, work by Sample, Levine, Kester, Isenburger, Tamayo, Carl Nelson, Cadmus, Raphael Soyer, Tomlin and Roesch.

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FIELD OF GRAPHIC ARTS

MARGARET LOWENGRUND



The Gypsies: JACQUES CALLOT

Eight Hundred Original Callots

A LONG, SNOWY AFTERNOON was spent within the panelled galleries of Pierre Beres, Inc., going, print by print, through a wonderful collection of the works of Jacques Callot recently sent from Nancy, France. Gathered from all corners of the country, preserved with great care by a nobleman who left the 17th century collection to a grandson, 800 etchings and engravings from the hand of one of the most prolific of all masters present a brilliant history of the period, brilliant almost beyond belief when it is also remembered Callot died at the early age of 43.

The trait most startling in these oft-times tiny plates is the tireless regard for minute detail, wherein a whole battle is in progress on a 2 by 4 inch plate without a spear or a hoofbeat missing! What rarifies the work still more is the breathing, living quality

which neither Rembrandt nor Goya nor Cellini himself outdid, and neither Dürer or Hieronymus Bosch equalled in audacity. Callot ran away at an early age with a band of gypsies who travelled through Italy. His wayward ways led finally to the fullest creative achievement both in concentrated power and discipline.

More variegated subjects for whole series of prints can hardly be imagined than Callot mastered with skill in his short lifetime. The gayest, the most salacious and humorous are the *Emblemes*, actors from Italian comedy, dwarfs and dancers of the period; also the fantastic *Entrees*, pageants and ceremonial entrances of kings and warriors. *Les Penitents*, in his religious vein, are among the tragic. For aristocratic dignity, the engraving series *La Vie de Ferdinand* and *Battles of the Medicis*; for great drama, *Tableaux de Rome*; for use, ten plates of scores of designs for coins of the time.

Included in the vast collection of this artist from Nancy are 488 *Peau forte originales*, the best and most unique states of many of these etchings meticulously executed with a ground-and-acid technique. The burin, engraver's tool, was used with equal facility and finesse. Actually, no show of work in graphics could be more rewarding to workers in the craft, or more of an inspiration for those who live as well by observing as by eating and drinking and moving about. (Jan. 10 to 29.)

Albee Print Benefits Students

The Rhode Island School of Design Alumni Print Club has received its second offering: *Co-operative Farm*, a wood engraving by Grace Albee. The Club was formed in 1947 as a non-profit organization and the proceeds from sales are used exclusively for scholarships for degree students of the Rhode Island School of Design. Harold Allen, chairman, also announced that a few prints of *Amish Elder*, contributed as the first offering by Arthur Heintzelman, are still available.



The Martyrs of Japan: CALLOT

Studio 74

LOUIS SCHANKER is one of those unspoilable natural artists who goes where he is going without looking any way but forward. Years ago he bought some large wood planks when he was doing small color block prints. Today he makes prints six feet long. His students at the New School, who have been investigating all the potentialities of the medium under his guidance, have added their work to his in a showing at the Peridot Gallery which is nothing less than a tribute to Louis Schanker's influence.

The influence is not a purely technical one, because it would be hard to work in Studio 74, the number on the door of the workshop, for a year and a half without learning subtleties of compositional abstraction from a man like Schanker. However the individuality of each contributor to the group is notable. Schanker's three handsome prints make the pace: *Abstract Landscape* with its final touch of scarlet, *Birds in Flight* and *Static and Revolving*, in never-repeated flights of creative motif, texture and color harmonies.

Taking the lead among the students, Josef Zenk has both primary and muted color values; R. Gangel and Esther Wind vary textural techniques effectively; Dorothy Popelowsky, somewhat Gauguin-like, is most successful with *Lion in the Jungle*; Merrill V. Ames, in dried-leaf coloring and veinish lines, makes a theme of *Composition*; Barry Greenberg has an interesting, earthy *Still Life with Fish*. For its first show, Studio 74 has much to offer. (On exhibition until February 3.)

Glachant Etchings

France is again happily represented by the modern etcher Glachant in a first, and very comprehensive, show at Lipton's. Much credit should be accorded the director of that bookshop-gallery for the enterprise and good showmanship involved. Glachant is an artist worth knowing. Beside devoting himself to the illustration of many Limited Editions, he holds the active office of Director of Archives at the Foreign Office in Paris. His etchings, to be mild, are beautiful and free.

If the combination of artist-executive seems rare in this country, it would not in France, where traditionally the artist in any field has his finger on the pulse of the community. We can learn much from these simple, direct *eaux fortes*, lightly but definitely felt and executed with no lack of significance in every line and space. The exhibition continues until Feb. 5.

Duplicate Lasansky Shows

On January 30, the Walker Art Center of Minneapolis and the Colorado Springs Fine Arts Center open duplicate exhibitions of printmaking, the works of the Argentine Mauricio Lasansky and his students. Mr. Lasansky was discovered by Francis Henry Taylor of the Metropolitan. The artist is now a professor in the Department of Art at Iowa State University. Each show consisting of more than 60 prints and copper plates will tour through some 30 museums and colleges during the next two years.

Chicago Art News

By C. J. Bulliet

CHICAGO:—Mahrea Cramer Lehman, Chicago painter-poet, is exhibiting at the Chicago Galleries Association some recent portraits she has done of fellow woman poets. These and other portraits in the show, mostly of local literary or musical celebrities, are mystical in content without destruction of physical realism. Mrs. Lehman has sought to give some sort of spiritual interpretation of her fellows in the arts.

Clara Edmunds Hemingway and Anette Victorin are the best-known poets in her gallery, both authors of current volumes. Not knowing either, I am unable to say how good are the likenesses, but the pictures register as intelligent commentaries. Most elaborate and dramatic of her studies is of Roberta Dyer, writer and lecturer in Theosophy.

Fellow exhibitors with Mrs. Lehman at the Chicago Galleries are two other woman artists, both having their first extensive shows, and both showing more promise than assured power, but each a challenging art personality.

One is Agda Vikar, sister of Bessie Helstrom, a veteran of the galleries, highly successful in sales of her pictures in Chicago and in Florida, where she spends her winters. Mrs. Vikar paints flowers with skill and a certain verve and landscapes that are delicately atmospheric.

The third painter sharing the galleries is Virginia Louise Large, who lives in Wyoming and is a robust cattle hand of her husband, a successful rancher. She paints the Wyoming mountains and grazing lands without special distinction, but she has a decided feeling for animal life on the ranch.

A Chicago painter and an Ohio sculptor, both known in New York, are having their first Chicago shows at the Associated American Artists Galleries. The painter, Mrs. Sidnee Livingston, is a New Yorker by birth, but has moved to Chicago to make her home. The sculptor, John Rood of Athens, Ohio, arrives via West Virginia, New York and Europe.

Rood, writer, editor, publisher of a literary magazine, *Manuscript*, and lecturer on aesthetics, is already a finished artist, with a light touch but compelling strength. Mrs. Livingston is still in the thrall of the "isms," enthusiastically adopting whatever she sees and admires, but with a flair for painting smart portraits of young women, including herself.

Rood's *Homage to Mae West*, carved from a block of walnut, illustrates perhaps better than anything in the show his light touch, combined with keen observation and significant expression. His "Mae" is an attitude rather than a portrait, but it fixes deathlessly for future generations the reason for her distinction in this generation.

Serious, in sandstone, is *Aurora*, with a suggestion that the spirit of the morning may be from the Congo rather than the Tiber or the Hellespont. *Jeremiah* in lignum vitae is as grim and distorted as the anguished utterances of the prophet in the Old Testament.

The Wolf's Lair

By Ben Wolf

SANTA FE:—The new year would seem to have come in with a bang out here, in New Mexico! Spring is generally the time for sap to run, but, judging by the activities hereabouts this January . . . it's going to be an early Spring.

First, there's the matter of the Question Mark Club, so-called because it is as yet nameless. . . . The Club held its first dinner last night and, at the risk of being read out of the Beachcombers for flagrant disloyalty, it was a huge success. The boys insured its permanence by steadfastly refusing to allow any of the members to become over-serious. The roster of present members is a Whose-Who of New Mexican Art and Letters. Present were: Gustave Baumann, Theodore Van Soelen, Will Schuster, Oliver La Farge, Josef Bakos, Harold Schmidt, Will Harrison, Bill McNulty, Arthur Musgrave, Randall Davey, Hans Lange, Ira Moskowitz, Ray Boynton, Raymond Jonson, Preston McCrossen—and yours truly.

Don't get the wrong idea . . . there's to be a serious aspect to the club's activities, when necessary, but, and I agree—men can work together towards serious goals far better if first they have played together. Let's hope such will be the case here. The Club can have an important effect upon the ever-growing culture of the Southwest.

Another evidence of bursting buttons, culturally, out our way, is an announcement by the Southwest's oldest newspaper, the *Santa Fe New Mexican*, that it is planning a Sunday art page, to cover the art and literary activities of the Southwest, with, of course, an initial emphasis on New Mexican cultural activities. Your correspondent is indeed proud to be able to announce that when this program becomes an actuality, within the next several months, he will have the honor of being its editor.

The Art Museum has been active these last weeks. Beryl Boynton, Alzira Peirce, Olive Rush and Beulah Stevenson were featured during the holidays by exhibitions of their diverse metiers. Currently, Raymond Jonson, Curator of the Fine Arts Galleries at the University of New Mexico, is showing his cerebral abstractions, at the same time as Enid Bell's sculpture is on view. Earl Miller is readying an exhibition of lithographs for Santa Fe, and Beryl Boynton is preparing an exhibition of her dolls and ceramics for a Paris show. . . . Though your reporter has as yet not seen them, Hester Jones, Curator of paintings at the Museum, tells us not to miss Veronica Helfensteller's abstractions, soon to be on view at the Museum.

Howard Cook is now teaching an adult class in art at Los Alamos. German painter, Walter Hippell, recently arrived from his native land, is the newest addition to the staff of the Canyon School of Arts.

Add visiting firemen. . . . Leon Kelly last week gave the Ancient City more than a passing glance—while the guest of Philadelphia's Kay Schlater,

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ART BOOK LIBRARY

By JUDITH K. REED

"Care and Repair of Japanese Prints" by Carl Schraubstadter. 1948. Cornwall-on-Hudson: Idlewild Press. 116 pp. \$2.50.

Collectors and curators of Japanese prints will find this a valuable book, a needed manual that presents detail instructions on the care of prints; including the following:

Instructions for removing surface dirt, for stripping adhering paper, for removing spots and stains, for repairing holes, for bleaching browned prints, and for straightening and backing them, together with plenty of valuable material on mounting and cataloguing prints. Presented are both conventional and Japanese methods for various stages, as well as a list of tools and materials needed and their sources. The author, a retired manufacturer of tools and supplies for the graphic arts, is also a collector who studied block engraving and printing in Japan, where he lived for three years, gathering much of the material for this authoritative book.

"Safeguarding Works of Art: Storage, Packing, Transportation and Insurance" by Robert P. Sugden. 1948. New York: The Metropolitan Museum of Art. 80 pp.

Although written primarily as a manual on the techniques of safe handling of works of art, in storage and in transportation, for museums and other large public collections, this valuable booklet also contains a number of hints of use to artists, dealers and small private collectors. Covered are problems of storage, with descriptions of devices and methods for improving storeroom conditions and including a table of principal hazards to works of art; of packing, with an outline of methods used in packing paintings, sculpture, textiles, books and other art objects for shipment via motor, rail, ship or air freight; of transportation, giving recommended procedure for handling and loading works of art; and of insurance, in which a survey of fine arts coverage relating

to special needs of museums and protection against loss on location or in transit are discussed.

Art Book Briefs

Inexpensive publications of museums offer excellent opportunity for students and art enthusiasts to familiarize themselves with the collections scattered throughout the country. Prepared as non-profit, educational books, these picture books should not be neglected by anyone building a home library of art. Below are a list of suggestions from the Detroit Institute of Art:

Favorite Paintings from the Detroit Institute of Arts, presenting 15 masterpieces in color from the museum, ranging from a Van der Weyden to a Rivera fresco, together with critical commentary (\$1.50).

A Picture Book of Baroque and Rococo Art (Italian) and *A Picture Book of Baroque and Rococo Art* (Flemish), both containing 20 illustrations and text (.35 each). *Italian Gothic Painting* by Dr. W. R. Valentier, a guide to the collection and a treatise on Italian art from 14th to 18th centuries with 22 illustrations (.50).

Twentieth Century Painting, now in its fourth edition, a 58-page booklet with 39 illustrations discussing modern art (.50).

These and other picture books and guides to the Detroit collections may be ordered directly from the Publications Department of the Detroit Institute of Art, Detroit 2, Mich.

Howland Memorial Prize

Sven Markelius, internationally known Swedish architect and a member of the United Nations' Architectural Commission, has received Yale University's Howland Memorial Prize, "awarded to the citizen of any country in recognition of some achievement of marked distinction in the field of literature or fine arts or the science of government." He will serve at Yale this spring as Visiting Critic.

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Where to Show

Offering suggestions to artists who wish
to exhibit in regional, state or national
shows. Societies, museums and individ-
uals are asked to co-operate in keeping
this column up to date.—The Editor.

NATIONAL SHOWS

Brooklyn, N. Y.

THIRD NATIONAL PRINT ANNUAL. Mar.
23-May 22. Brooklyn Museum. Open to all
artists in U. S. All Fine Print Media, ex-
cluding monotypes. Entries due Feb. 7.
For further information write Una E.
Johnson, Dept. Prints, Brooklyn Museum,
Eastern Parkway.

Hartford, Conn.

39TH ANNUAL EXHIBITION CONNEC-
TICUT ACADEMY OF FINE ARTS. Feb.
5-27. Avery Memorial Galleries. Media:
oil, sculpture, black and white. For fur-
ther information write Louis J. Fusari,
Box 204.

Indiana, Pa.

6TH COOPERATIVE ART EXHIBITION.
Apr. 23-May 23. State Teachers College.
Open to all artists. Media: oil, watercolor,
tempera. Jury. Prizes and purchases. En-
try fee \$5. Entry cards due Mar. 21. Work
due Mar. 28. For further information write
Orval Kipp, Dir., Art Dept., State Teachers
College, Indiana, Pa.

Jersey City, N. J.

PAINTERS & SCULPTORS SOCIETY OF
NEW JERSEY ANNUAL MEMBERS EX-
HIBITION. Apr. 1-30. Jersey City Mu-
seum. Open to all artists. Media: oil, wa-
tercolor, black & white, sculpture. Jury.
Awards. For further information write
Ward Mount, 74 Sherman Place, Jersey
City, N. J.

New Orleans, La.

1949 ANNUAL EXHIBITION. Mar. 1-28.
Delgado Museum. Open to all artists. All
media. Jury. Prizes total \$1,000. Work
due Feb. 12. For further information write
Delgado Museum, City Park, New Orleans.

New York, N. Y.

ANNUAL EXHIBITION NATIONAL SERI-
GRAPH SOCIETY. Mar. 28-May 7. Seri-
graph Galleries. Open to all artists. Jury.
Prizes. Entry fee \$1 for non-members. En-
try blanks due Feb. 16. Work due Mar. 1.
For further information write Doris Mel-
tzer, Dir., Serigraph Galleries, 38 W. 57th
St., New York City 19.

123RD ANNUAL EXHIBITION. National
Academy of Design. First Section. Oils,
Sculpture, Mar. 10-23. Second Section,
Watercolor, Graphic Art, Architecture, Mar.
31-Apr. 13. For further information write
National Academy, 1083 Fifth Ave., New
York City 28.

AMERICAN SOCIETY OF MINIATURE
PAINTERS 49th ANNUAL EXHIBITION.
Feb. 9-26. Portraits, Inc. Open to all ar-
tists. No oils. Jury. Awards. Entry cards
due the secretary Jan. 21. Work due
James J. Keleher, 243 Lex. Ave., N. Y. C.,
Jan. 28. For further information write
Clara Louise Bell, Secretary, 52 W. 57th
St., New York 19.

AMERICAN VETERANS' SOCIETY OF
ARTISTS 10TH ANNUAL NATIONAL
EXHIBITION. Feb. 14-28. National Arts
Club. Open to members or service men
or ex-service men and women. Media:
painting, sculpture, prints. Jury. Awards.
Entry fee: \$5 to members; \$6 to non-
members for painting and sculpture; \$3
and \$4 for prints. Work due Feb. 11.
For entry blanks and further information
write Frederick Allen Williams, 58 West
57th St., New York City.

Portland, Maine

66TH ANNUAL EXHIBITION, SECTION II.
Mar. 7-27. Sweat Museum. Open to all
American Artists. Medium: Oil. Jury. Fee:
\$1. Entry cards and work due Feb. 19.
For further information write Bernice
Breck, Sec'y., 111 High St., Portland.

Seattle, Wash.

21ST ANNUAL NORTHWEST PRINTMAK-
ERS' EXHIBITION. Mar. 9-Apr. 3. Art
Museum. Open to all artists. All print
media. Entry fee \$2. Purchase prizes. En-
try cards due Feb. 14. Work due Feb. 16.
For further information write Mrs. Wm.
F. Doughty, 718 E. Howell St., Seattle 22.
[Please turn to page 30]

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Tulsa, Okla.
4TH ANNUAL NATIONAL AMERICAN INDIAN PAINTING. May 3-July 3. Philbrook Art Center. Open to all artists of North American Indian or Eskimo extraction. All media. Jury. Prizes. For further information write Dorothy Field, Philbrook Art Center, 2727 Rockford Rd., Tulsa, Okla.

Washington, D. C.
21ST BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTING. Mar. 26-May 8. Corcoran Gallery of Art. Open to all artists residing in U. S. and possessions. Jury. Prizes total \$5,000. Work due Feb. 14. For further information write Corcoran Gallery, Washington 6, D. C.

Wichita, Kan.
DECORATIVE ARTS-CERAMICS ANNUAL. Apr. 16-May 15. Wichita Art Association. Open to all living American craftsmen. Media: textile weaving, silversmithing, jewelry and metalry, ceramics, ceramic sculpture. Jury. Prizes. Entry fee \$2. Work due Mar. 31. For further information write Mrs. Maude Schollenberger, 401 N. Belmont Ave., Wichita, Kan.

REGIONAL SHOWS

Albany, N. Y.
14TH REGIONAL EXHIBITION ARTISTS OF THE UPPER HUDSON. May 4-June 5. Institute of History & Art. Open to artists who live within 100 mile radius of Albany. Media: oil, watercolor, pastel, sculpture. Jury. Prizes. Work due Apr. 9. For further information write Robert G. Wheeler, Albany Institute of History & Art, 125 Washington Ave., Albany 6, N. Y.

Columbia, Mo.
FIRST STEPHENS ALL MISSOURI BIENNIAL. Mar. 15-Apr. 15. Stephens College Art Center. Open to past and present residents of Missouri. Media: oil painting. Prizes. Entry fee 50c. Work due Mar. 1. For further information write Stephens Biennial, Art Center, Stephens College, Columbia, Missouri.

Dallas, Tex.
2ND SOUTHWESTERN EXHIBITION OF PRINTS & DRAWINGS. Mar. 6-27. Museum of Fine Arts. Open to artists who have been legal residents of Ariz., Ark., Colo., La., N. M. Okla., Tex., for one year prior to date of exhibition. All media of prints and drawings. Jury. Prizes. Entry blanks and work due Feb. 19. For further information write Miss Jett Prewitt, Dallas Museum of Fine Arts, Dallas 10, Tex.

Grand Rapids, Mich.
5TH ANNUAL EXHIBITION FRIENDS OF AMERICAN ART. May 2-30. Grand Rapids Art Gallery. Open to artists of western Michigan. Media: oil, watercolor, sculpture, ceramics, graphic arts, drawings, pastels, prints. Jury. Prizes. Entry cards due Apr. 9. Work due Apr. 16. For further information write Richard B. Hough, Chairman, Western Michigan Exhibition, 230 E. Fulton St., Grand Rapids, Mich.

San Bernardino, Calif.
ALL SOUTHERN CALIFORNIA ART EXHIBIT. Mar. 10-20. National Orange Show. Open to artists of Southern California. Media: oil, watercolor, sculpture. Jury. Prizes total \$550. Fee: 50c for paintings; \$5.00-\$15.00 for sculpture. Entry cards due Feb. 1. For entry blanks write Iris MacKown, Sec'y., National Orange Show Art Committee, P. O. Box 29, San Bernardino, Calif.

Sioux City, Iowa.
IOWA MAY SHOW. April 30. Sioux City Art Center. Open to anyone who votes in Iowa. Media: oils. Jury. Cash prizes. Work due at Art Center, 613 Pierce St., Apr. 15. For further information write Mrs. Nicholas O'Millnuk, American Association of University Women, Sioux City.

Springfield, Mass.
30TH ANNUAL EXHIBITION OF SPRINGFIELD (MASS.) ART LEAGUE. Mar. 6-27. Museum of Fine Arts. Open to members (dues \$4.). Media: oil, watercolor, sculpture, prints, drawings, crafts. Jury. Prizes. Entry cards and work due Feb. 23, 24. For further information write Jessie C. Morse, 62 Jefferson Ave., Springfield 7, Mass.

Springfield, Mo.
19TH ANNUAL EXHIBITION. Apr. 9-May 7. Art Museum. Open to artists living and working in Missouri and the 8 adjacent states. Jury. Purchase prizes. Work due Mar. 31. For entry blanks and further information write Winslow Ames, Director, Springfield Art Museum.

Tulsa, Okla.
9TH ANNUAL EXHIBIT OF OKLAHOMA ARTISTS. Apr. 5-May 1. Philbrook Art Center. Open to all artists whose legal residence is Okla. Media: oils, watercolors, further information write Bernard Frazier, Philbrook Art Center, 2727 Rockford Rd., Tulsa, Okla.

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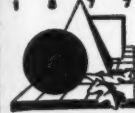
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Founding Father

[Continued from page 11]

perception and sensitive appreciation of his visual experiences. The earliest ones, especially the studies of tree roots and old boles, appear in many of his large canvases such as *The Tornado*, a dynamic work that suggests Salvator Rosa, as it well may, for Cole was a great admirer of the Italian's work. Chaotic, abysmal, horrendous are not adjectives that would apply to much contemporary painting, but define exactly the character of many romantic paintings of Cole's day. Taking a leaf, perhaps, from John Martin's grandiose performances, now so forgotten but at that time in the height of popularity and engraved by their painter for wide distribution, no subject was too awesome for the artist to undertake.

This fact accounts for such undertakings as the large panels, *The Voyage of Life*, a series of four, which appear to have made too great a demand on the painter, for they betray a forced note not to be found in his other work. The series, *The Course of Empire*, also a commissioned set of panels, seems to lack the sincere inspiration or the artistic achievement found in Cole's other works. It is, of course, as a landscapist that Cole triumphs. He is the real founder of the so-called Hudson River School.

Cole's trips to Italy, especially the first one, made a profound impression on him, in the romantic character of the scenery. To an age given over to sentimental ditherings about the antique, rather than any understanding of it, and which could incorporate Gothic, Palladian and Greek revival architecture all in one design, the ruins of Italy in their classic grandeur were most appealing. And Cole had the gift of steeping these crumbling towers, these falling columns, the sweep of the campagna, in a golden light that only falls from Italian skies.

Cole's early allegiance to Salvator Rosa—doubtless though prints originally—continued and he added Claude and Poussin to his list, but he was less occupied with artists than with the beauty of the world about him. *An Italian Autumn*; *Mt. Aetna from Taormina*; *The Valley of the Vaucluse* are some of his especially notable foreign subjects, in which he shows himself as much the poet as the artist.

His majestic and varied scenes of the Catskills, and the White Mountains, almost defy description in the variety of their foliage, the towering of their peaks and the serene beauty of secluded valleys. Distance or height seemed to present no difficulties to the painter; it is not difficult to realize what a remarkable sense of scale he maintained in all the vastness of these canvases.

Time and space should be given to consideration of Cole's drawings and graphic work in different mediums, for they emphasize the essential character of his gifts and the sound basis of craftsmanship on which his landscape work rested. The exhibition arranged jointly with the Wadsworth Atheneum, Hartford, and the Whitney Museum (see Dec. 15 Digest) will continue until Jan. 30.

—MARGARET BREUNING.

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Reports Are Coming In

The first reports from our chapters about their American Art Week activities are beginning to arrive. From the indications we have reasons to be very proud of our team work.

American Art Week has grown to be the greatest art event in the country and of inestimable value to our artists. From its humble beginning, touched off by our Oregon Chapter as a State project, it spread like wildfire even to our territorial possessions.

Governors readily proclaimed it, as did hundreds of our mayors in all sections of the United States. Business recognized its import to them, and thousands of store windows from the Atlantic to the Pacific showed the work of local artists. Businessmen are rapidly beginning to realize that art enters into every phase of our life and deeply into our homes and schools. We are rather proud of our own good Governor

of Kansas, Frank Carlson, who not only proclaimed American Art Week but made the great halls of the capital at Topeka available for art exhibitions and sales. That is one of the happiest ideas we have encountered.

Portraits With Headaches

We have at least a half-dozen cases of grief regarding portrait commissions. Among them is a problem from a western artist who painted two sisters. This picture seemed to be quite satisfactory to the mother who accepted it, paid for it, and took it with her.

Then some friends saw it and after looking it over carefully expressed themselves. Some people simply must make conversation, you know. The eyes of one of the girls were not opened wide enough, thought one. The mouth or something or other did not have just the right expression, as the next one saw it. Another felt that other grows would have been much more suitable.

In fact the "friends" vied with each other.

The mother was upset and became dissatisfied. She felt that she must have it done over. And here is where the artist muffed it. Carelessly, he half way, we fear, agreed, if photographs were taken. The lady insisted he should pay for them. The breach widened and the end is unpredictable.

It would seem that acceptance of the picture, a check in payment and the delivery, should close the deal. But one may be careless and just possibly open it again by agreeing to subsequent demands. Be careful.

We could recite many cases where extraneous conditions have caused innumerable headaches. Two others are before us. One well known artist had almost completed a portrait of a lady who seemed charmed with the work. She asked him if she really was as good looking as he had put her on canvas.

In fact, she was so taken with her portrait that she invited four of her "friends" in to view it just before the finishing touches were being put on the gown. "Oh, my dear," volunteered one. "Why didn't you wear that golden beige of yours. It gives you a much smarter and soignée air." Another never liked that hair-do.

After the others had put in their two cents' worth the lady was really unhappy and she confided it to the artist. He casually put his brushes aside, closed his paint box, and taking the canvas, as courteously as he could bade her good afternoon.

It was not easy to charge off this rather sizeable commission but he did

John Pike



JOHN PIKE, N.A., winner of the 1947 National Academy Purchase Prize, the 1942 American Water Color Society Award, and 12 other major prizes, is one of America's ranking water colorists, represented in museums and outstanding private collections throughout the country.

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AT BETTER
ARTISTS' MATERIAL
DEALERS EVERYWHERE

PRIZE FOR AMERICAN ART WEEK

A most unusual prize for participation in American Art Week will go to some lucky State. This is a beautiful woven textile 39 x 68 inches long. It is of wool, 1 Chenille strand, simulated metal, and valued at \$150. This is the work and the gift of Mrs. Florence Lloyd Hohman who, for a number of years until her health compelled her to relinquish this duty, was National Director of American Art Week. The textile was recently exhibited to your board members, who all admired it greatly and adopted a resolution of praise and thanks to Mrs. Hohman for her thoughtful generosity. It is unfortunate this is something which is hardly photogenic and a photo of it would really do it an injustice. As we suggested, some State will be lucky indeed to have this piece of Mrs. Hohman's handicraft.

not have to charge off his self-respect. He simply refused to finish the portrait. Possibly it is well to find out in advance just how many you are painting the portrait for.

Too Much Alizarine

A vicious and anonymous letter comes from some fellow who is too cowardly to let us meet him face to face. This is the very old habit of dry-gulching out in our country where his counterpart dared not come out into the open but took a pot shot at a man from behind a bunch of mesquite or boulders.

This enraged person fired both barrels at us from behind this hide-out because he says we killed that State Department Art Project and thereby seriously injured all American art. It would be perfectly all right with us if we could take all the credit for this "massacre," as he designates it, but our modesty compels us to admit that we did have some outside help—in fact quite a bit of it.

We are willing to admit we did touch it off—fired the first shot. And we never saw such an instantaneous and tremendous uprising in our rather long lifetime.

This brings to mind the numerous charges which have recently been leveled against the State Department and lends much credence to them. The text of much of the material which was sent abroad to give the world at large and particularly the Russians a real picture of us held such statements as: "Texas was born in sin" and "New England was founded on hypocrisy."

Were more proof needed that the Soviet strictures to their sneaking representatives in this country to infiltrate into all our cultural endeavors were being followed and bearing fruit, these incidents may be cited. But this is only the beginning, for it was charged by authorities in Washington, and to our knowledge never disputed, that more than half of the artists who were represented in that State Department were reds.

There are a great many of them working in the art field and they carry on their objects in various subtle ways. They donate paintings to be sold to help support communist periodicals, or at least a percentage of such sales goes into the communist cup. This will all come out in due time and you may then remember we told you so. These rats will then be asking the American people—"Who? Me?"

Inter-Society Color Council

The 1st annual meeting of the Inter-Society Color Council of which the American Artists Professional League is one of the constituent societies will be held on Wednesday, March 9, 1949,

Hotel Statler, New York City. The meeting will consist of a Discussion Session at which committee chairmen will report on the following problems:

2—Color Names (Revision of), Deane B. Judd, Ch.

6—Color Terms, Sidney M. Newhall, Ch.

7—Color Specifications, Walter C. Granville, Cr.

12—Studies of Illuminating and Viewing Conditions in the Colorimetry of Reflecting Materials, D.B. Judd, Cr.

14—A Study in Transparent Standards Using Single-Number Specification, Robert H. Osborn, Cr.

A business session will conclude the afternoon meeting. Anyone interested is invited to attend. Hotel reservations should be made directly to the hotel at least ten days prior to the meeting, indicating that you are attending the ISCC meeting.

Meetings of the Optical Society of America are scheduled for the same hotel, March 10-12. It is usual for one or more O.S.A. sessions to be devoted to color, and it is therefore suggested that all ISCC members who are interested plan to remain for these meetings. Any member of the A.A.P.L. may have the privilege of attending these sessions; he should apply in advance to Alon Bement, Chairman of A.A.P.L. Delegates, 200 West 57th Street, New York 19, N. Y.

On Cleaning Paintings

From Westport, Dallas, Bronxville and New York City come letters asking for methods for cleaning paintings, so we are answering them all here after looking up the formula which Wilford S. Conrow successfully employs and which we printed some two years ago. Mr. Conrow is Chairman of our Tecnic Committee and is frequently called in by the Fine Arts Commission of the City of New York in the restoration of its valuable works of art. Here is the formula for the old Dutch method for cleaning paintings, with Mr. Conrow's directions:

One-third linseed oil
One-third turpentine
One-third distilled water

Shake into emulsion. Pour some on the face of the painting, flat. Stir around with fingers. Wipe off with a clean, thin cotton rag wrapped around a bit of absorbent cotton, the size of a walnut. The water and turps evaporate. The thin film of linseed oil hardens in a few days.

—ALBERT T. REID.

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Art Institute Jan.: William Somner Retrospective Show.
ALBANY, N. Y.
Institute of Art To Feb. 6: Graphic Art of Western Hemisphere.
ANDOVER, MASS.
Addison Gallery To Feb. 18: "Material and the Immaterial."
ATLANTA, GA.
The Gallery Jan.: Classical & Contemporary Portraits.
High Museum To Jan. 25: Paintings from Silberman Galleries.
BALTIMORE, MD.
Museum of Art To Feb. 27: Sculpture by Elie Nadelman.
BLOOMFIELD HILLS, MICH.
Cranbrook Academy To Jan. 23: Michigan on Canvas.
BLOOMINGTON, ILL.
Russell Art Gallery Jan.: John and Hazel Teyral, Paintings.
BOSTON, MASS.
Belvedere Gallery Jan.: Paintings, Drawings, Sculpture.
Margaret Brown Gallery To Jan. 22: Thirteen Portraits.
Doll & Richards To Jan. 22: J. Barry Greene, Paintings.
Guild of Boston Artists From Jan. 24: Harry Sutton, Jr.
Holman's Print Shop Jan.: Fine Prints, Old Maps, Americana.
Institute of Contemporary Art Jan. 20-Mar. 1: American Painting in our Century.
Museum of Fine Arts Jan.: National Ceramic Exhibition.
Vose Galleries Jan.: Contemporary American Paintings.
Wiggin Gallery Public Library Jan.: Prints by Felix Bukot.
BUFFALO, N. Y.
Albright Art Gallery To Feb. 6: Indonesian Art.
CHICAGO, ILL.
Art Institute Jan.: Felix Vallotton, Woodcuts & Lithographs.
Associated American Artists Jan. 21-Feb. 9: Max Kahn, Paintings.
Chicago Galleries Assoc. To Jan. 26: Agda Viker; Virginia Large.
Findlay Galleries To Feb. 10: Eliot O'Hara, Watercolors.
Gallery Studio Jan.: Kenneth Olson.
Palette & Chisel Academy Jan.: Watercolor Annual.
Palmer House Galleries To Feb. 3: Eleanor Coen.
Riccardio Gallery Jan.: Richard Florheim.
CINCINNATI, OHIO
Taft Museum Jan.: Mediaeval Art.
CLAREMONT, CALIF.
Pomona College Jan.: Milford Zornes.
CLEARWATER, FLA.
Art Museum Jan.: Argentine Paintings.
CLEVELAND, OHIO
Museum of Art To Feb. 27: Paintings from Berlin Museums.
COLORADO SPRINGS, COLO.
Fine Arts Center Jan.: Artists Invitation Exhibition.
COLUMBUS, OHIO
Gallery of Fine Arts To Feb. 28: French & Flemish Tapestries.
DALLAS, TEX.
Museum of Fine Arts To Feb. 13: Wedgwood Exhibition.
DATON, OHIO
Art Institute Jan.: Gallery Acquisitions.
DENVER, COLO.
Art Museum Jan.: H. Eduard Winter, Enamels.
HOUSTON, TEX.
Museum of Fine Arts Jan.: Houston Show Paintings in U. S.
INDIANAPOLIS, IND.
Herron Institute To Feb. 20: Contemporary American Paintings.
KANSAS CITY, MO.
Art Institute From Jan. 23: Weber, Rattner, Hartley, Avery, Knaths.
Nelson Gallery Jan.: Watercolors by Nat. Assoc. Women Artists.
LOS ANGELES, CALIF.
Cowie Galleries Jan.: Douglass Parrish.
Deutsch Gallery Jan.: Modern Paintings.
Esther's Alley Gallery Jan.: Group Exhibitions.
Hatfield Galleries Jan.: French & American Paintings.
Stendahl Galleries Jan.: Ancient American & Modern French Art.
Taylor Galleries Jan.: Contemporary American Paintings.
Vigevano Galleries Jan.: Modern French & American Paintings.

Frances Webb Gallery Jan.: Jane Leasing.
LOUISVILLE, KY.
Speed Museum Jan.: Old Masters from Metropolitan Museum.
MANCHESTER, N. H.
Currier Gallery To Feb. 15: Scalmandre Fabrics.
MEMPHIS, TENN.
Academy of Arts Jan.: Reginald H. Neal, Paintings.
MIAMI, FLA.
Terry Institute Jan. 23-Feb. 11: Doris Rosenthal.
MINNEAPOLIS, MINN.
Hanley Gallery Jan.: William Saltzman.
Institute of Arts From Jan. 20: Max Beckmann Retrospective Show.
University Gallery To Jan. 28: Paul Burlin, Paintings.
Walker Art Center To Feb. 27: Guests from Wisconsin.
MONTCLAIR, N. J.
Art Museum Jan.: Etchings by Kerr Eby; Medieval Tapestries.
NEW HAVEN, CONN.
Yale Univ. Jan.: Sculpture Since Rodin.
NEW ORLEANS, LA.
Delgado Museum Jan.: Modern French Prints, Paintings.
NEWARK, N. J.
Art Club To Jan. 27: New Jersey Watercolor Society Show.
NORFOLK, VA.
Museum of Arts Jan.: Naval Combat Art.
OKLAHOMA CITY, OKLA.
Art Center Jan. 23-Feb. 6: Joseph Fleck; Paul Emerson.
OMAHA, NEB.
Joslyn Museum Jan.: Three Artist-Critics.
PHILADELPHIA, PA.
Academy of Fine Arts From Jan. 23: Oils & Sculpture Annual.
Art Alliance To Feb. 3: Caroline Fraught Armstrong, Paintings.
Contemporary Art Assoc. To Feb. 2: Prints & Drawings.
De Baux Gallery To Jan. 29: Degas, Seurat, Picasso.
Dubin Galleries Jan.: Tyler School Group.
Moore Institute Jan.: Print Process Show.
Museum of Art To Feb. 27: Franklin Portraits.
Plastic Club To Jan. 26: Annual Watercolor Show.
Woodmere Gallery To Feb. 6: Edith Emerson, Paintings of India.
PITTSBURGH, PA.
Arts & Crafts Gallery From Jan. 22: Balcomb Greene, Paintings.
Carnegie Institute To Feb. 13: Steuben Glass & Original Drawings.
PITTSFIELD, MASS.
Berkshire Museum Jan.: Contrasts in Landscape.
PORTLAND, ORE.
Art Museum To Feb. 15: Sculpture by M. Sponenburgh.
PROVIDENCE, R. I.
Contemporary Artists Gallery Jan.: B. Nevin; R. L. Ballou.
Faunce House To Jan. 29: Serigraphs.
Museum of Art Jan.: Toulouse-Lautrec Lithographs in Color.
ROCHESTER, N. Y.
Art Gallery Jan.: Paintings from the Bay Region.
ROCKFORD, ILL.
Art Assoc. To Feb. 6: Marques Reitzel; Robert Zuppke.
ST. LOUIS, MO.
City Art Museum To Feb. 7: William Blake Exhibition.
ST. PAUL, MINN.
Art Gallery Jan.: Carol Blanchard & Dustin Rice.
SACRAMENTO, CALIF.
Crocker Gallery Jan.: Old Master Paintings & Drawings.
SAN ANTONIO, TEX.
Witte Museum To Jan. 23: Watercolors by Chen Chi.
SAN DIEGO, CALIF.
Fine Arts Gallery Jan.: Picasso; Ceramics & Silk-Screen Prints.
SAN FRANCISCO, CALIF.
City of Paris To Feb. 5: Pacific Coast Textile Exhibition.
Labaudt Gallery To Jan. 28: Alice Arnstein; Lawrence Calcagno.
Legion of Honor Jan.: Contemporary American Acquisitions.
Museum of Art Jan.: Paintings by Tom Lewis.
Raymond & Raymond Jan.: Oils by Frederic Devert.
SANTA FE, N. M.
Art Museum Jan.: Veronica Helfenstetter; Albert Schmidt.
SEATTLE, WASH.
Art Museum Jan.: Modern Drawings & Watercolors; Raymond Hill.
SPRINGFIELD, MASS.
Museum of Fine Arts To Feb. 20: Young Boston Artists.
SYRACUSE, N. Y.
Syracuse University Jan.: Work by Boris Anisfeld.

TOLEDO, OHIO
Museum of Art Jan.: Children in Art.
TORONTO, CANADA
Art Gallery To Feb. 17: Metropolitan Museum Loan Show.
TULSA, OKLA.
Philbrook Art Center To Feb. 6: Britannica Collection.
UTICA, N. Y.
Munson-Williams-Proctor Jan.: American Print Making.
WASHINGTON, D. C.
Library of Congress To Feb. 11: Centennial of Oregon Territory.
National Gallery of Art From Jan. 21: Michelangelo's "David."
Public Library To Jan. 29: 50th Anniversary Exhibition.
Smithsonian Institution Jan.: Woodcuts by Irving Amen.
WICHITA, KAN.
Art Association To Jan. 28: National Graphic Annual.
Art Museum Jan.: French Landscapes from Metropolitan Museum.
WILMINGTON, DEL.
Art Center Jan.: Contemporary American Watercolors.
YOUNGSTOWN, OHIO
Butler Institute Jan.: 14th Annual New Year Show.

NEW YORK CITY

Abraham & Straus (Bklyn.) Jan. 17-29: Bklyn. Society of Artists.
A. C. A. Gallery (63E57) To Jan. 29: Geri Pine, Paintings.
American British Art Center (44W 56) To Jan. 29: Everett Shinn.
An American Place (509 Madison) To Jan. 31: John Marin.
Argent Galleries (42W57) To Jan. 22: Ruth Van Sickle Ford; Helen Mabie; Nell & Ren Shute, Jan. 24-Feb. 5: N.A.W.A. Portraits; Elizabeth Kavanagh.
Artists' Gallery (61E57) To Jan. 21: Joseph Meert; Jan. 22-Feb. 11: Louis Dona o.
Asia Institute (7E70) Jan. 18-Feb. 18: Geo. gette Living Chen.
Associated American Artists (711 Fifth) To Jan. 22: Self Portraits; To Jan. 29: William Pachner; Jan. 24-Feb. 12: Frede Vidar.
Babcock Galleries (38E57) Jan. 17-Feb. 12: Paintings by American Artists.
Barbizon-Plaza Galleries (101W58) Jan. 17-30: Catherine Lorillard Wolfe Club.
Barzansky Galleries (664 Madison) Jan. 24-Feb. 12: Shirley Kessler.
Pierre Beres Gallery (6W56) To Jan. 29: Jacques Callot.
Binet Gallery (67E57) To Jan. 24: Bella Shatish; Oils; Jan. 25-Feb. 11: Matisse, Rouault, Picasso Prints.
Buchholz Gallery (32E57) Jan. 18-Feb. 12: Arrp.
Carlebach Gallery (937 Third) Jan. 17-Feb. 5: Seong Moy, Bernice Markovitz.
Charles-Fourth Gallery (51 Chas.) Jan. 21-Feb. 3: Tom Boutis; Lloyd Reiss.
Contemporary Arts (106E57) Jan. 17-Feb. 7: Winslow B. Eaves.
Denote Gallery (49E51) To Feb. 10: Religious Sculpture.
Downtown Gallery (32E51) To Jan. 22: Wesley Lea.
Durand-Ruel Galleries (12E57) To Jan. 29: Manfred Schartz.
Durlacher Gallery (11E57) To Jan. 29: Peter Blume.
Egan Gallery (63E57) To Jan. 22: Aaron Siskind, Photographs.
Egleston Galleries (161W57) To Jan. 22: Robert Harris, Oils.
8th St. Gallery (33W8) Jan. 17-30: Bronx Artists' Guild.
Feisl Gallery (601 Mad.) Jan. 19-Feb. 5: Morris Davidson.
Ferguson Gallery (60E57) To Jan. 22: Barbara Hale; Jan. 24-Feb. 5: Art.
44th St. Gallery (133W44) Jan. 18-Feb. 8: Rosendorf Oils.
French & Co. (210E57) Jan.: Watercolor Show.
Friedman Gallery (20E49) Jan.: Arthur Kraft.
Galerie St. Etienne (46W57) Jan. 15-Feb. 5: Frans Masereel.
Grand Central Art Galleries (15 Vand.) Jan. 25-Feb. 5: Harry Shokler. (55E57) To Jan. 22: Ruvo.
Grolier Club (47E80) To Feb. 1: American Writers' Memorabilia.
Jane St. Gallery (760 Mad) Jan. 19-Feb. 5: "Sponsor Plan."
Janis Gallery (15E57) To Jan. 22: The Early Delaunay.
Jewish Museum (Fifth at 92) Jan.: American Artists for Israel.
Kennedy Galleries (785 Fifth) To Jan. 26: Young American Navy.
Kleemann Galleries (65E57) To Jan. 29: Hans Moller, Oils.

Knoedler Galleries (14E57) To Jan. 22: Jose-Maria Sert; Jan. 18-29: George Stacey.
Kraushaar Galleries (32E57) To Jan. 29: William Glackens.
Laurel Gallery (108E57) To Jan. 21: Direction 1949; Jan. 22-Feb. 4: Albert Pele.
Levitt Gallery (16W57) To Jan. 28: Gallery Group Show; Jan. 24-Feb. 18: Paintings by John Haley.
Julien Levy Gallery (42E57) To Feb. 15: Gallery Group.
Luyber Galleries (112E57) Jan. 18-Feb. 5: Lamar Dodd.
Macbeth Gallery (11E57) To Jan. 22: Electra Boswick.
Matise Gallery (41E57) To Jan. 24: Modern French Paintings.
Metropolitan Museum (Fifth at 82) Jan.: 150 Years of Lithography.
Midtown Galleries (605 Mad.) To Jan. 22: Thon; Jan.: Koerner.
Milch Galleries (55E57) To Jan. 29: Six Watercolorists.
Morgan Library (33E36) To Mar. 19: Giovanni Battista Piranesi.
Morton Galleries (117W58) Jan. 15-31: J. Vollmer.
Museum of Modern Art (11W53) To Mar. 26: American Paintings.
Museum of Natural History (Cent. Pl. at 77) To Jan. 25: Southwest Indian Designs.
Museum of Non-Objective Painting (1071 Fifth) Jan.: Permanent Collection.
National Arts Club (15 Gramercy Pl.) From Jan. 18: Paintings & Sculpture Annual Exhibition.
New Art Circle (41E57) Jan. 15-Feb. 12: Josef Scharl.
New York Circulating Library of Paintings (51E57) Jan.: Contemporary & Old Masters.
Newcomb-Macklin Galleries (15E 57) To Jan. 22: Alicia Sundt Motts; Jan. 24-Feb. 5: Penalba.
Newhouse Galleries (15E57) Jan.: Distinctive Paintings.
Newman Gallery (150 Lex.) Jan.: American Still Life & Landscape.
Newton Gallery (11E57) Jan. 18-29: Ricardo Gomez Campuzano.
Niveau Gallery (63E57) Jan.: Modern French Painting.
Norlryst Gallery (59W56) Jan. 17-29: Rhea Brown; Jan. 24-Feb. 5: Dorothy Block.
Parsons Gallery (15E57) To Jan. 22: Walter Murch.
Passedoit Gallery (12E57) To Jan. 29: Cornelis Ruytenberg.
Pen & Brush Club (16E10) Jan. 22-Feb. 8: Charlotte Winston.
Peridot Gallery (6E12) To Feb. 2: Color Woodblock Prints.
Perle Galleries (32E58) To Jan. 29: Martin Segal.
Portraits, Inc. (460 Park) Jan.: American Portraits.
Rehn Gallery (683 Fifth) To Jan. 22: Benton Spruance.
RoKo Gallery (51 Greenwich) To Feb. 3: Remo Farruggio.
Rosenberg Galleries (10E57) To Jan. 29: Still Life by American & French Contemporary Painters.
Salmagundi Club (47 Fifth) Jan. 15-28: Special Show & Sale.
Salpeter Gallery (38W56) To Jan. 29: Leo Quanchi.
Scalamandre Museum (20W55) To Feb. 15: Symbol of the Rose.
Bertha Schaefer (32E57) Jan. 24-Feb. 12: Ary Stillman.
Schaeffer Galleries (52E58) Jan.: Old Masters.
Schoneman Galleries (73E57) Jan.: Fine Paintings, All Schools.
School for Art Studies (250W90) To Jan. 28: Work by Students.
Schultheis Art Galleries (15 Maiden Lane) Jan.: Old Masters.
Sculptors Gallery (4W8) Jan.: Contemporary Sculpture Group.
Seligmann Gallery (5E57) Jan. 24-Feb. 12: Adolf Gottlieb.
Serigraph Galleries (38W57) To Jan. 29: Serigraphs by New Members; Serigraphs for Children.
E. & A. Silberman Galleries, Inc. (32E57) Jan.: Old Masters.
Society of Illustrators (128E63) Jan. 21-Feb. 15: Wallace Morgan Memorial Show.
Studio (642 Lex.) To Feb. 5: Prints and Watercolors.
Van Diemen-Lilienfeld (21E57) To Jan. 20: Soutine & Utrillo; Jan. 22-Feb. 4: Alex de Haden.
Village Art Center (224 Waverly) To Jan. 21: Non-Jury Oil Show.
Weyhe Gallery (704 Lex.) To Jan. 26: Charles Salerno, Sculpture.
Whitney Museum (10WS) To Jan. 30: Thomas Cole.
Wildenstein (10E64) From Jan. 27: Donatello & 19th Century Italian Painting.
Willard Gallery (32E57) To Jan. 29: Sculpture Group.
Young Gallery (1E57) Jan.: Old & Modern Paintings.



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